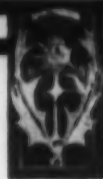


DRAMATIC MIRROR



JANUARY 13, 1917

PRICE TEN CENTS



MARY PICKFORD
in "The Pride of the Clan"





THIS WEEK'S MIRROR COVER

In her series of international characterizations, Mary Pickford, the beloved idol of photoplay patrons, has appeared as a Dutch girl from the land of Dykes and Windmills; as a waif of the East Indian bazaars, and now she is seen as a Scotch lassie from the heather country, in "The Pride of the Clan," an Artcraft release, a scene from which appears on the front cover of this week's MIRROR.

It is wholly superfluous to give an account of Little Mary's rise to greatness in Filmland. If imitation is, as the philosophers would have us believe, the sincerest form of flattery, then indeed must Miss Pickford have a powerful control over her ego, for she isn't in the least conceited because of the thousands who have tried to emulate her work and by the fact that half the young girls in the land are wearing curls "just like Mary's."

Her next characterization has not been announced, but her admirers will be glad to know that she is soon to star in "The Poor Little Rich Girl" on the screen—taken from the play by Eleanor Gates, which made a hit on the legitimate stage a few years ago.



THE NEW YORK DRAMATIC MIRROR



VOLUME LXXVII

NEW YORK, SATURDAY, JANUARY 13, 1917

No. 1986

RECORD SHOWS

T. B. M. AWAKE Many Lasting Successes Have Appealed to Male Patronage

The tired business man is no longer tired! That force so long dominant in American theatricals as guiding the policies of the producing managers has become awakened to the possibilities he possesses toward the betterment of the drama in this country. Instead of being the exclusive and persistent patron of the so-called girl-and-music shows he is now fast gaining a reputation as the patron of the intellectual play—or the play which is usually described as "making you think." But of course he goes to the other kind, too.

A glance at the outstanding theatrical successes of the season—"Turn to the Right," "The 13th Chair," "The Century Girl," "Her Soldier Boy," "The Man Who Came Back," and "Miss Springtime," discloses the fact, supreme and indisputable, that each has been and is dependent upon the exclusive patronage of men for its great popularity. Each is distinctly what is described in theatrical circles as a "man's show" and an inspection nightly of the various theaters in which they are playing will show that the majority of the audiences is composed of men.

While "Turn to the Right" and "The 13th Chair" have a certain appeal to feminine playgoers, nevertheless their principal characters are men, and each play is partly concerned with life as it is lived in the underworld. Musical plays have always had their greatest appeal to men, and as long as they possess charm and comeliness in their choruses they will continue to.

But the most emphatic evidence that the much-discussed tired business man is largely a myth comes in a report from the Forty-eighth Street Theater, where "The 13th Chair" is the attraction, that seven-tenths of the audience at the evening performances is made up of men. Here is a play which does not allow a minute's relaxation of mind. Constant attention and concentration are essential if one is to follow the mystifying scenes and situations which the author has built up, and the very fact that this play is preferred by men above all other dramas in town proves conclusively that the tired business man is no longer tired, that, in fact, he likes some appeal to his intelligence and imagination in his theatrical amusements.

It might be mentioned that such pronouncedly "woman's shows" as "Seven Chances," "Pollyanna," and "Caroline" failed to win the approval in New York that was expected. But on the other hand it can be argued that "The Harp of Life" in which Laurette Taylor is appearing, and a typical "woman's show," is drawing excellent business.

BUILDING ACTIVE ON RIALTO

Theaters Being Constructed or Promised Are Expected to Prevent Congestion of Plays Next Year— Many Producers Represented

Another season will probably not bring forth such a shortage of theaters as has existed this year. At any rate producing managers are making plans for five new playhouses to be built in the Broadway district within the next twelve months. This new supply, together with the two theaters now under construction in West Forty-fifth Street, should help considerably in taking care of the enormous demand created by the producing activities of New York's theatrical managers.

One of the most important announcements concerning a new theater comes from the office of Henry Miller. He is planning to build a playhouse which will be mainly devoted to his productions, and to those of Klaw and Erlanger, with whom he is closely associated. At present Mr. Miller's attractions include "Come Out of the Kitchen," in which Ruth Chatterton is appearing at the Cohan Theater, and "Her Husband's Wife," in which he is presenting Marie Tempest, Laura Hope Crews, W. Graham Browne, Henry Kolker and other well-known players at the Lyceum Theater.

Joseph Weber is planning to build a theater expressly for musical comedies in an accessible part of Broadway, and will assume the management of the house when it is completed. Mr. Weber, since the dissolution of his most recent partnership with Lew Fields, has confined his producing activities solely to musical comedies. He presented Victor Herbert and Henry Blossom's "The Only Girl," which had a long run at the Lyric Theater two seasons ago, and he has just staged in Cleveland a new Irish operetta by the same authors, entitled "Hearts of Erin."

Edward F. Rush and Lyle D. Andrews have filed plans for a new theater to be situated at 140-154 West Forty-eighth Street, in the same block

as the Playhouse, the Forty-eighth Street and the Cort. Work on the new house will be begun March 1 and French Renaissance will be its type of architecture.

Baron William Waldorf Astor is contemplating the erection of a building, partly theater and partly apartments, on Forty-fourth and Forty-fifth Streets, next to the Booth and Shubert theaters. Tentative plans for the project have been filed through Baron Astor's architect, Herbert J. Krapp, who estimates the cost of the building at \$200,000. The site for the structure extends on Forty-fourth Street from 235 to 243, and on Forty-fifth Street from 234 to 240, a plot fronting 106 feet on Forty-fourth Street and 96 feet on Forty-fifth Street and 200 feet deep. It is said that the theater will be under the control of the Shuberts.

The two new theaters which the Shuberts are constructing in West Forty-fifth Street, across from the Hotel Astor, will be ready for occupancy early in February. One will be the new home of the Theatre Francais, while the other will be the New York producing center of Oliver Morosco. His first presentation will be "Canary Cottage," a musical comedy.

Selwyn and Company have announced plans for a new theater in West Forty-third Street. It will occupy Nos. 240 to 248, now theatrical boarding houses. The cost will be about \$500,000, and the theater will seat 1,100.

At present the Selwyns control but one playhouse in New York,—the Harris, where they recently presented Margaret Illington in "Our Little Wife." They had been negotiating with the Henry B. Harris estate for a lease of the Fulton Theater in West Forty-sixth Street and failing to obtain this they decided to build a playhouse.

MISS ANGLIN ENGAGED

Actress Signs with George C. Tyler for Play by Rupert Hughes

Margaret Anglin has affixed her signature to a contract whereby she will appear under the managerial direction of George C. Tyler and almost before the ink is dry she will start rehearsing in a new play by Rupert Hughes, "The Lioness." The role that Miss Anglin assumes in the play is totally different from anything that she has done heretofore, and is said to characterize a woman of little refinement.

Rupert Hughes based his work on Gertrude Atherton's book, "The Perch of the Devil," and the scenes are laid in Butte, Mont., and New York. "The Lioness" will open in Atlantic City on

Feb. 1 and a run in Chicago is to follow.

In appearing once more under the direction of George C. Tyler, Miss Anglin is renewing a business association that existed some time ago when the former was the managing director of the Liebler Company.

SHUBERTS BUY RIGHTS

The Shuberts acquired the rights to "The Squab Farm," the latest play by Frederick and Fanny Hatton, last week. A. H. Woods controlled the rights of the piece but relinquished them a short time ago. Last Summer the play was presented at Asbury Park and Long Branch by a cast that included Lola Fisher, Robert Edeson, Lowell Sherman and Corinne Barker. It proved to have a somewhat sensational story.

INTERNATIONAL

CUTTING DOWN Circuit Is Strengthened by Elimination of Poorer Plays

The International Circuit, which recently put into operation a "weeding-out" policy, in order to strengthen and consolidate its organization, announces that for the week beginning Jan. 8 it has under its banner twenty-three attractions and as many theaters. This represents a reduction from the preceding week of five attractions and houses.

In the list of offerings which continue to be popular are: "The Old Homestead," Joe Welch in "The Peddler," "Bringing Up Father," "My Mother's Rosary," "Mutt and Jeff's Wedding," "Jerry," Kate Elinore, Thurston, and "Broadway After Dark."

The circuit began business last Fall with forty attractions and an equal number of theaters, located in the larger cities of the East, Middle West, and South. While in some parts of the country the new "popular-price" wheel flourished, in others most discouraging conditions prevailed, and, finally, as a means of establishing a stronger business basis, it was decided to eliminate a number of the more unprofitable offerings.

Among the productions which have recently been dropped are: "The Girl He Couldn't Buy," "How Hearts Are Broken," "Which One Shall I Marry," "The Blindness of Youth," and "A Little Girl in a Big City."

THE MIRROR ANNUAL

The Mirror Annual will be dated January 27th instead of January 20th, as previously announced, which means that it will appear on the newsstands January 24th.

This issue of the leading publication devoted to the stage and motion pictures is being made complete in covering the two fields of dramatic art that each year become more closely allied.

It will contain the opinions of the leading producers for the stage and for the screen, so presented that one may draw conclusions concerning the probable trend during the coming year. It will supply information and entertainment for those who are seriously interested in the artistic and commercial phases of the theater.

AS WE WERE SAYING—

By Mademoiselle Manhattan



ELISE ALDER,
In "Miss Springtime."

NO less an intimate of the late Charles Frohman than Sir James M. Barrie declares upon his word as a man and a baronet that Mr. Frohman's familiarity with the theater made him able to locate every nail on the stage of any temple of the drama whose destinies he directed. But Daniel Frohman is a more wonderful intimate of the stage than that, even. Ask Mr. Frohman any question about any actor, any actress, any singer, any violinist or 'cellist, any pianist or impresario on earth, and he is at your service with correct and intimate information.

I found it necessary a few days ago to know the private telephone number of Alma Gluck and also to assemble a chronological listing of Sarah Bernhardt's roles. Nobody in the circle of high souls with which I hold communion could give me the coveted data, but the unfailing overlord of the Lyceum Theater and the Actors' Fund supplied the information without stopping for breath.

But, of course, when you ask Mr. Frohman for facts upon any subject in the heavens above, the earth beneath, or the waters under the earth, besides what you ask for you always get a large bundle of items regarding his pet child, the Actors' Fund Benefit.

This year, he tells me, the program for the great testimonial scheduled for Jan. 26 at the Century will be of unusual interest. When I say program in this instance I mean the play bill

book itself. Last year Mr. Frohman conceived the idea of having the outer cover of the program represent the artist's idea of Hamlet's line, "hold the mirror up to Nature." For the first of these cover pages Archie Gunn made a typical design of Nature as mirrored on Broadway. When you see the play bill for this month's benefit you will behold a fascinating picture by "Monty" Flagg, in which Cupid represents Nature and gazes ecstatically upon his own reflection in the glass.

The girls of our set are certainly emulating the early Christian martyrs in their quest after the approved slenderness of the hour. When they caught a Christian in the days when arenas and wild beasts were in fashion, they banged the poor old dear about in the most frightful manner. But what they did to martyrs in those days was not a patch to what several stage beauties you all know are today undergoing of their own accord in the name of beauty. The very latest cure—if you call it a cure—consists in seating yourself in a violently oscillating electric chair, which gives you what is called "involuntary muscular movements." While your afflicted diaphragm, for example, is rapidly working in and out in "involuntary" heaves, sandbags suspended from your shoulders hit you amidships with every contraction of the muscles. When you take into consideration the fact that the bags weigh at least fifty pounds apiece, you can see the martyrs of old had nothing on the stage beauty in quest of a new shape. And it isn't the plump old girls of the stage alone that are giving themselves up to this torture. Young things are at it, too. And if there isn't an epidemic of illness and surgical operations in the sand bag crowd before many moons, I am no more prophet than I am martyr.

The Lotus Club threw open its hospitable doors during the first three afternoons of this week to a view of the more famous pictures of the collection of Senator Clark. Everybody was there; Florence Walton, the supreme beauty of Sunday afternoon, was a picture herself in a Callot creation of black velvet, a sort of deified tailleur effect, with a wide ermine stole that was as soft and graceful as a chiffon scarf.

Minnie Dupree, who likes pictures next to dancing, looked very approvingly at the examples of modern French art, and most knowing were her remarks about painters and paintings.

I was mighty proud of the petite Miss Dupree.

Of course, Laurette Taylor went Lo-

tus-ing, too. The Lotus Club, indeed, is her sole and only rival. It is at the Lotus that Hartley Manners may be found when he isn't buying presents for his happy spouse (nobody in the world, you know, has so many birthdays and anniversaries as Laurette Taylor).

Scotti strolled along and looked at the pictures and the ladies with equal impartiality and admiration. So did Charles Dillingham, and the same appreciative air marked a worthy connoisseur, Sam Bernard.

That eminent press representative and good friend of THE DRAMATIC MIRROR, Frank J. Wiltach, received the best possible New Year gift from the firm of Boston publishers who gave Mr. Wiltach's Dictionary of Similes to a waiting world. A letter of holiday date advised the blushing author that a new edition of his masterpiece was clamorously demanded by the public; and so he is burning the midnight electricity writing in the chronology of every author quoted. I wonder why he doesn't add a few of the world's famous double similes: as, for example, Longfellow's much quoted "As unto the bow the cord is, so unto the man is woman," and the like. When I see him I must inquire.

Spied Elsie Ferguson looking very much Fifth Avenue a few minutes ago bidding with spirit on a very wonderful old Mexican vase.

The scene of Miss Ferguson's ceramic activity was the auction room where the wonderful collection of pottery belonging to her father-in-law was being dispersed. I had to hurry away to lend my imposing presence to a skating party, but I hope Elsie got her vase. A collector who would bid up on the loveliest young emotional actress on our stage deserves to be blown into fragments too small for any other collector to collect.

Speaking of collectors, my good friend Colonel Henry Swords had a kind word to say just now of a magnificent young war hero whom he had met, a few days before New Year, in the private office of Dudley Field Malone, whose fad, as you know, is collecting ports, and who is at present Collector of the Port of New York. Colonel Swords was all enthusiasm over the modesty and manliness of the young soldier, who was home on leave from the Somme front. And when he disclosed the fact that the gallant youth was Major McCutcheon, you will understand without further words that I simply swelled up with pride and gave



JUNE KEITH,
In "The Right Little Girl."

three cheers for the American stage, for of course the "hero" was none other than our own "Wallie" McCutcheon, who serves the cause for which France and England are fighting with just as high enthusiasm as he used to instil into his work on the stage and his dancing off it. Good boy, Wallace!

GARDEN IN QUESTION

Madison Square Will Be Retained if Public Assures Success

It depends in a way upon the people of New York whether Madison Square Garden will remain a place of quasi-public amusement or will be torn down and an office building erected in its place. The syndicate which has just bought the historic edifice from the New York Life Insurance Company announces that if a sufficient number of organizations or individuals rent or lease the Garden so that retention in its present form will prove profitable, the part of the building, including the arena, will be left standing. The Madison and Fourth Avenue ends of the structure are to be changed into office lofts.

The present statement alters the complexion of a recent announcement that it was probable Isadora Duncan, backed by friends, would purchase the Garden for the purpose of instituting a civic center there. However, it may come about that she will be one of the tenants if not the sole occupant.



ANNA HELD SURROUNDED BY HER COMPANY IN "FOLLOW ME," AT THE CASINO.

ROMANCE NEEDED ON STAGE

Julia Arthur Explains Why She Has Faith in Plays of the Type of "Seremonda"

Julia Arthur is a woman of courage. She has demonstrated this significantly by presenting a romantic poetic drama by a hitherto unknown author in a season exclusively devoted to farces and comedies of amiable crooks.

Whether her enterprise will result in a general revival of the romantic drama depends solely upon the financial outcome of "Seremonda." However, the production of William Lindsey's play possesses considerable interest, not only in the return to the stage of Miss Arthur, but in the capable dramatization of

like that. One can see that sort of stuff every day at home or just around the corner, so why pay fifty cents or two dollars to see the same old thing? I hope we get more plays with pretty clothes and scenery, and people who know how to love.

"I think that is the attitude of the general public now. This young woman was just an average theatergoer, and I think she reflects in her homely way the trend of public opinion at this time. I must say she expressed in her quaint way the very thing I have had in mind for several years. I have felt for quite some time that there was a public for the romantic play, and that is why I made this venture. If we fail in finding the public for romance, clean, sweet, and alluring, we at least have blazed the path and some one coming behind us a little later may accomplish the task we set for ourselves—that of making popular again the good old drama in which love and chivalry held sway. It is at least something worth while and worth trying for. But I must say that our success from the very outset has made me feel that I was right in giving the romantic play a chance again, and I feel sure that it has come back," she laughed, "just like myself—for a good long stay. There never was any doubt from the start about the artistic success of our offering. That was universally conceded, and now we seem to have achieved commercial success as well.

those chivalrous days of the troubadours when "knights were bold and barons held their sway."

Miss Arthur insists that the romantic drama is swiftly coming back into its own, and to prove it points to an incident from real life which she encountered the other day.

"I was being fitted for a special form I had made to wear in 'Seremonda,'" she said in her dressing-room at the Criterion Theater, "and the young woman attendant sent to my home to make the fitting said: 'May I ask what this design will be used for?' I explained that it was for stage use. When she heard that I used it in 'Seremonda,' she said to me: 'That is a classy show; now that is what I call a real show. When I go to the theater I like to see something different from everyday life. Most of the plays these days are court scenes, fights in some kitchen, or things

"If you think over the situation, there is no reason in the world why romantic plays should not be as popular as they were in the past. There is not a man, or woman either, alive who has not the spark of romance burning away deep down in his heart, and the love of sentiment slumbering in his breast. The burly coalheaver and the gallant youth in college each has the same sentiment—the same general love of love, and dreams his romances in his own way. I think there is a wealth of sentiment and romance in the world buried beneath shyness and fear of ridicule. Many of us hide some pretty sentiment or some pretty romantic idea we have because we fear our neighbor might be more practical than ourselves and laugh at our 'softness.' If we could only throw off the pretense with which we hide our real thoughts and be ourselves, the world would be filled with romance—more so than the books and plays. It is this inherent romance that lies concealed in the breast of every living mortal that makes me feel positive the romantic drama has its audience and will find it when properly presented."

When asked why she preferred and leaned toward this style of play, Miss Arthur replied:

"Can you tell me why one person prefers a rose and another a lily? I believe that every actor and actress in the profession loves the romantic play. There is a certain fascination about the wearing of costumes of other days, no matter what the period is—we all just glory in donning flowing robes, and I know that men all dote on wearing doublets, drawing swords, and swaggering through scenes they pictured to themselves in their youth. Watch a child at play and you will see him grandiloquently strutting about, assuming the lordly air. It is because he dreams of romantic things. It is in the blood. We all like it, but only a few of us will admit it.

"I think the greatest recommenda-

tion for romantic plays is the fact that they offer real and genuine entertainment. In them you see something pictured that is new and wholly different from workaday life. At one time the stage was forced to present romance to attract business. Theatergoers would not become interested in anything that savored of realism. Then along came Mr. Belasco and several other producers who gave everyday life with such realism that the very art commanded attention and shoved into the background the good old romantic plays of other days.

"I think we have all witnessed enough of court-room scenes and bedrooms on the stage, and that the drama is in for a good and lasting revival of interest in the swashbuckling—as they call it—plays of the old school. Soon we will not be referring to this style of play as the old school, but the very newest style. The plays with courtrooms and domestic problems will be the rarity. At least, I hope so, in another two seasons.

"You know the fact that nearly every player begins his career in Shakespeare, who dealt only in romance, may have something to do with the natural love of the actor for these romantic plays," continued Miss Arthur. "Every member of my company was delighted at hearing our play was to be one of the period plays of the so-called 'good old days.' I venture to say it would require a very tempting offer to make them give up the pleasure of playing these parts—you'll find it everywhere in the profession. We on this side of the footlights like it because of our Shakespeare—the public because of the inherent love of love and romance. In fairness we must admit romantic plays are genuine entertainment—they are good—you can't break away from them once you get within their hearing. Let us hope they are here to stay. Such a desire on my part is not actuated by a purely commercial reason, for I love the stage and my profession, and I want to see it idealized. The stage, indeed, is more to me than anything else in the world, because it is the picture lesson of the world's school. I am not trying to elevate the stage, it needs no elevation—only intelligent and loving followers."

LOUIS R. REID.

NAZIMOVA AT PRINCESS

Quest for Theater Is Ended with Production of "Ception Shoals"

Mme. Alla Nazimova, who for a long time has been in quest of a theater for a season of repertory, realized her ambition on Jan. 4, when Walter F. Wanger and Charles Bryant, her husband, completed arrangements whereby she is appearing at the Princess Theater, under her own management. She opened Wednesday night in "Ception Shoals," a new play by H. Austin Adams.

DALY PURCHASES PLAY

Not the least whit discouraged by the rather unprofitable reception which "The Master" received while at the Fulton Theater, Arnold Daly, who is playing the title role, has purchased the production from the Henry B. Harris estate. He surprised the audience last Thursday evening by announcing this from the stage and went on to say that he would take the play to the Bandbox Theater, where it opened Monday. No change in the cast has been made.

REHEARSING SWAN PLAY

The rehearsals of the initial offering of the new Holbrook Blinn-James Shesgreen producing firm are now well under way. Mr. Blinn is staging the play,



White, N. Y.

MARIE TEMPEST.
In "Her Husband's Wife."

written by Mark Swan, and for which no title has been chosen as yet. In the company are George Probert, Ben Johnson, Forrest Robinson, Bert Lytell, Charles Mackaye, Sidney Shields, Ruth Benson, Allie Williams, Taylor Graves and Master Reggie Sheffield. The first performance will take place in Atlantic City on Jan. 25.

ANOTHER FOX HOUSE

Site for Vaudeville and Picture Theater Is Purchased in the Bronx

William Fox has purchased 17½ lots at the Grand Boulevard and Concourse and Fordham Road as a site for a vaudeville and motion picture theater seating 3,500 people. It will be designed by Thomas W. Lamb, and the lobby and main staircase will be finished in Italian marble.

"BOYS WILL BE BOYS"

Under the direction of Fred Bishop, rehearsals of Fred C. Whitney's production of Oscar Strauss' new operetta, "Boys Will Be Boys" are in progress.



Camden, N. Y.

ADELE ROWLAND.
Playing in "Her Soldier Boy."



White, N. Y.

JULIA ARTHUR.



EDITH LYLE.
In "Mile-a-Minute Kendall."

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NOT THE LAST OF THE BOOTHS

EDITOR MUNSEY'S *Sw* is talking in its sleep when it says that John Wilkes Booth, who died the other day in Colorado, is the last of the family of actors (of that name). Sydney Booth, grandson of Junius Brutus Booth, known as the Elder Booth, is on the stage, or is at the time of this writing. He is the son of J. B. and Agnes Booth. We have not at this moment any recent record of the Booth who died in Colorado. That he was an actor is known. When and where he last played we do not know. But for the benefit of the esteemed *Sw* and others who are interested in the Booth history we give a brief of the Booth records.

Richard Booth and Elizabeth Wilkes, of London, had three children, Junius Brutus, Algernon Sydney and Jane. All trace of Algernon Sydney has been lost. Jane died an old maid. Junius Brutus, who was born in 1796, went on the stage at an early age and became the rival of the great Kean. He married Mary Ann Holmes in 1821. Ten children were born to them, Junius Brutus, Jr., Rosalie Ann, Henry Byron, Joseph Adrian, Mary Ann, Frederick, Elizabeth, Edwin Thomas, Asia Sydney, and John Wilkes; the latter is the Booth who died on the last day of December just past, in Colorado. Of the ten mentioned, four died young, Henry, Mary, Frederick, and Elizabeth. All of the others were on the stage. Junius Brutus Booth, Jr., was the eldest son. He was manager as well as an actor, managing Booth's Theater in old New York City and the old Boston theater. His third wife was Agnes Perry, with whom he toured the country in "King John" and other plays. To them were born two sons, Junius Brutus Booth III, and Sydney, the latter was at one time leading man with Lillian Russell for two seasons. Prior to that he was with Henry E. Dixey for two years in "The Man on the Box." In 1910 he was seen in "The Dawn of To-morrow" in Brooklyn.

Americans should not only be proud of the Booth family, with one sad exception, as actors, but because when this country was making war for its independence, Richard Booth, father of the founder of the family in this country, was in sympathy with our cause, and would have been a volunteer if he had been permitted to leave England. The Elder Booth was, as all records show, a man of ungovernable temper, which at times bordered on madness, which trait, to some degree, may have been transmitted to the son who fired the shot that made Lincoln our first martyr President.

WANTED, ANOTHER THEATER IN NEW YORK

EMANUEL REICHER makes a plea for a repertory theater in this city. He tells us that there is no theater here where performances of the great classical works of international literature are given, none where productions of even the old English literature itself are given. What is to be done about it? asks Mr. Reicher. And he answers, "by the erection of a temple dedicated to dramatic art; by the establishment of a museum, so to say, where the drama, imbued with life can be adequately, fully, and artistically represented; where the works of the playwrights of the past and the present can be presented."

Here is an opportunity for capital with artistic taste. It may be information to many that there is no such house in New York, or anywhere in the country, as that which is suggested. Mr. Reicher asserts, "Drama is homeless and neglected," as compared with other arts. There is but one other theater for the profession, so far as we are advised, the Theatre Francais in Paris. It is about 250 years old and is devoted to the drama, or was up to the time of the war. We are indebted to Mr. Reicher for the system of the Francais. The members of the company work together as a community. The leading players manage the affairs of the company and train the younger

members. The profits they make are divided among all the members of the company. The Government helps to support the house, not so much because the organization needs it, but because the Government appreciates what the organization is doing for national life. "It is obvious," says Mr. Reicher, "that such a repertory theater would be of great value to the nation. It would be an outlet for the many American dramatic poets of today, who at present have no opportunity to present their works to the public; it would be the greatest of opportunities for the many young, talented American actors and actresses who have very little chance for actual artistic development today; it would be a great, impressive means of education for the youth of America."

As stated in the foregoing, there is no distinctive theater in New York, except those devoted to motion pictures, vaudeville and burlesque. But what we know as the legitimate houses can be, in certain contingencies, used for any sort of amusement that is presented. The Empire, which was Charles Frohman's favorite house, comes nearer adhering to one line of plays than any other house except Belasco's. But when John Drew went to another house in Broadway, old timers shook their heads and wondered when the Empire would be given over to vaudeville or something different from what it has had ever since it opened. The Garrick has had nearly every class of amusement that has come to its doors when the house was dark. The fact that it was built by Edward Harrigan created the impression that it was to be devoted to comedy. If we are not off in our bearings, Mansfield was at the Garrick for a short season. If the Criterion theater were larger we would expect to see it compete with Madison Square Garden, for nearly every sort of amusement has been on the Criterion's stage.

It may be of interest while on this subject to hark back to the time when in Berlin there was a playhouse called Das Theater der Lebenden, which in English means the theater of the living one. It was built and managed by Dr. Oscar Blumenthal. All of the other theaters in Berlin at the time (1888) were playing the serious drama of dead playwrights. The dramatic poets and playwrights of Germany had no show. And the public that preferred a play of the day by a living author had to accept the other sort or do without. It was this playhouse of Dr. Blumenthal, which gave us Hermann Sudermann and Gerhart Hauptman. We do not know what the present war has done to this house, but up to the carnage it was the popular playhouse of Berlin.

HEARD ON THE RIALTO

That poet-laureate of the Winter Garden, Frank J. Wilstach, is going about his tasks with a smile of contentment that seems permanent. "As happy as a compiler of similes" suggested itself to us as we watched him yesterday plucking adjectives from the air with which to describe "The Show of Wonders." In a moment of leisure he picked up the January *North American Review* and noted that his monumental work, "A Dictionary of Similes" is featured among the book reviews—nay, it takes precedence over the latest books by Maeterlinck and Tagore. From such an erudite authority on literature such distinction is indeed notable.

Suggested for Mr. Wilstach's next volume: "As appreciative as the *North American Review*" and "As unnecessary as a 'Round the Town' column."

An imp of whimsical humor (some would call it malice) seems to have possessed Burns Mantle during the holidays, and from continued inspections of the *Evening Mail* it does not appear to be as yet eradicated. As the phrase goes, Mr. Mantle has started something. But can he finish it?

Burns would have six of our feminine stars, now appearing on the New York stage—Maude Adams, Laurette Taylor, Elsie Ferguson, Frances Starr, Emma Dunn, and Ruth Chatterton, exchange roles at a series of professional matinees in order to let the public decide which is the best and most gifted actress, which depends most on real talent and which on charm or personality. To his suggestion, boldly announced during Christmas week, but two assents have so far been given, one from Miss Taylor and the other from Miss Dunn.

But Burns has hopes of bringing his idea to a successful test. So have we all who relish occasional novelty in our theatrical life.

Yet, suppose some inquiring mind among the actresses should suggest that the critics exchange places in order that the public might learn which is the best and most gifted reviewer. Let Mr. Woolcott write the *Evening Journal* chart and Mr. Zittel the dramatic columns of the *Times*, she might suggest. Let Mr. Towse and Mr. Brown exchange chairs in the *Evening Post* and *Tribune* offices. Let Mr. Sherwin and Mr. Darnton cover the assignments of Messrs Watson and Hamer (or should it be Hamer and Watson?) on the *American*. Then Mr. Mantle might write of technique for *Vogue*, while Mr. Hamilton contributed ideas to the page-opposite-the-editorial in the *Mail*.

And now we find Robert Edson the latest in that large and ever-growing list of actors who have become playwrights. With the production, out-of-town, of his drama, "His Brother's Keeper," Mr. Edson announces that hereafter he will devote his entire attention to playwrighting. Among other playwrights who formerly were actors, are Augustus Thomas, Sir Arthur Wing Pinero, J. Hartley Manners, Winchell Smith, James Montgomery, and Willard Mack.

However, we recall no actor who was once only a playwright.

EARLY AMERICAN SCENE PAINTERS

Growth of Important Branch of Stage Art Was Slow—How It Became Specialized Occupation

By W. J. LAWRENCE

The native American scene-painter, like the native American dramatist, was very slow in materializing. In the far-off colonial period, when the American stage was serenely parasitic, his record was as remarkable for its brevity as the famous chapter on Snakes in Iceland. As a matter of fact the lack of competent scene-painters of any nationality largely accounts for the little care expended on stage mounting down to the close of the eighteenth century. When any good scenery chanced to be seen it was imported. When Wignell built the first Chestnut Street Theater in Philadelphia, in 1794, his brother-in-law, Inigo Richards, R. A., the leading scenic artist of Covent Garden, sent him over as a present a set of fine scenes and a beautiful act-drop. Richards had previously painted scenery in London for the new theater opened in Annapolis in 1772, notable as the first brick structure dedicated to Thespis erected in this country.

Scene-painting with us remained for long an unspecialized occupation. It was done by anybody and everybody and generally done badly. The first foreign scene-painters of note to visit our shores were Milbourne and his assistant, John Joseph Holland, both of whom were engaged by Wignell for the Chestnut Street Theater aforesaid in 1796. Holland remained here until his death in 1820. A pupil of the celebrated Marini, he was an accomplished architect as well as a skilful scene-painter, and in 1806 remodelled the Park Theater, New York. One dwells on his sound abilities for the very good reason that he taught two early American scene-painters of note, Hugh Reinagle and John Evers. In 1813 the trio painted and exhibited a panorama of New York City.

Of all the early American scene-painters perhaps the first in point of merit was Henry Isherwood, a New Yorker, born in 1803, the son of a confectioner. At the age of seventeen he took to the stage at the Park Theater, but making no headway as an actor, turned his attention to scene-painting. He imbibed the principles of his art under the versatile Robbins, who, besides being chief scene-painter at the Park, played the double bass in the orchestra. One requires to recall that those were the days when scenery was painted on the premises, when the artist was part of the working staff and in regular touch with the manager. Rapid production was by no means as essential as it is now. Robbins and his three assistants worked from ten o'clock to four and painted about two scenes a month. Methods of execution were strictly conventional. Distance was always the same color, no matter what the country or the season. The scene-painter did not trouble to look up authorities and old pictures for his details, but drew on his memory (and sometimes on his imagination) for his facts. Scenery was painted on burlap, a coarse stuff used for bagging. It was not until about forty years ago that this intolerably heavy material was superseded by Russia sheeting.

"In 'the Kingdom of the blind the one-eyed is King," and so it was that notwithstanding all these hampering limitations, Henry Isherwood achieved distinction. In 1837 he journeyed to Chicago in advance of the first theatrical company (Isherwood and McKenzie's),

that ever visited that city, and before the arrival of the players, painted all the scenery requisite for their performances. Later on he was for years leading scenic artist at Wallack's Theater, New York. He lived long enough to see the old scheme of scene-painting and stage mounting entirely revolutionized, and died at Woodlawn, Westchester County, N. Y., in 1890, at the ripe age of 87.

Another native scenic artist of outstanding ability was Russell Smith, who painted some excellent scenery for the Philadelphia theaters in the second and third decades of the last century. Robert L. Weed, born in Orange County, N. Y. in 1826, began painting at Fox's old Bowery Theater in 1862, where he executed panoramas and embellished uproarious pantomime. His contemporary, James Sommer Getz, was practically born into the profession, his father, Charles S. Getz, being the great foil painter. Getz was a native of Lancaster, Pa., but he was raised in Baltimore, beginning life there at the Holiday Street Theater as paint-boy to his father. In process of time the pupil satisfactorily succeeded the master. In 1879 he went to Boston, where he practised his art for many years. Another American artist prominently identified with the Boston stage of thirty years ago was John A. Thompson, a New Yorker by birth, who began as a super at the Olympic Theater in his native city. There Laura Keane, the manageress, happening to notice his taste for drawing and painting, commended him to the care of James Roberts, the scene-painter, whose assistant he became. In 1884, he went to Boston, attaching himself to the Hollis Street Theater, with whose fortunes he was for long prominently associated.

Undoubtedly one of the most innovative of the secondary group of American scene-painters was Charles Warren Witham. This accomplished artist, whose record is indissolubly interlinked with some of the most vital improvements in latterday stage mounting, was born at Portland, Maine, in 1842. In his youth he became an assistant in the scene-loft to Gaspard Maeder at the old

theater in his native city. After some New England experience, he went to Boston in 1863, and began by painting some scenery for Edwin Forrest's revival of "Coriolanus" which brought him into immediate note. The result was that he was forthwith engaged by Booth, Clarke and Stuart as leading scenic artist of the Winter Garden Theater, New York. Here he took his tide at the flood. In 1864, for a revival of "Hamlet," designed to run for three weeks, Edwin Booth ordered three new scenes, intending to supply the rest from stock.

But Witham and Joseph Hanley, the stage manager, finding they had plenty of paint and canvas ready to hand in the theater, decided on the quiet to provide entirely new scenery for the production. And they made up their minds that it was not to be of the old order of wings and flats, but something decidedly more elaborate. At first the triumvirate of managers were horrified when they found what had been done, but afterwards they viewed the proceeding with complacency when the revival of "Hamlet" caught on and readily attained a run of 100 nights—then the longest American run on record. With the production the era of the box-set may be said to have dawned, in other words the era of the elaborately mounted play. Previously stage furniture was carried off in full sight of the audience by a liveried stage servant. One does not forget, of course, that at the Park Theater nearly a score of years earlier, Charles Kean, the English tragedian, had sought to capture New York with a sumptuous archaeological revival of "King John." But the experiment was a failure and so inspired no emulation.

The unparalleled success of "Hamlet" decided Booth to pursue a policy of magnificent revival—eventually to his undoing. Under Witham's superintendence many new scenic devices were introduced, with the result that the staging at the Winter Garden soon became town talk. The old art of scene-painting had suddenly developed into the new art of scene-building. "Richelieu" ran through Booth's second season at the Winter Garden, and was followed by a superb revival of "The Merchant of Venice." Years later, after he had severed his connection with Booth, and worked for a time with Augustin Daly, Witham joined forces with Harrigan and Hart, painting scenery of consider-

able charm and rare topographical fidelity for all the famous Mulligan Guard series of plays.

SIX PREMIERES

Revivals and New Play Open Busy Week in New York Theaters

With each week of the new year an increasing number of changes are taking place in the New York theaters. Six premieres and two closings are scheduled for this week.

Two revivals, "Her Husband's Wife" and "The Merry Wives of Windsor," were staged last Monday night. The other presentations include Madame Nazimova, in "Ception Shoals," at the Princess; "In for the Night," at the Fulton; "The Lodger," at Maxine Elliott's Theater, and "Have a Heart," at the Liberty.

"So Long, Letty," brings its engagement to an end on Saturday night at the Shubert, and "Treasure Island" concludes its long run at the Punch and Judy.

Next Monday night Elizabeth Marbury and Lee Shubert will present a new musical comedy, entitled "Love o' Mike," at the Shubert, and Gertrude Kingston will resume her engagement at the Maxine Elliott.

BEST SELLERS CLOSE

"The Century Girl" Still Retains Lead with Ticket Brokers

The theater ticket brokers report that it is difficult to determine which six attractions had the best sale during the past week. "The Century Girl" still remains the leader, and following come "Turn to the Right," "A Kiss for Cinderella," "The Harp of Life," and "Shirley Kaye." But there is some contention for the last place on the list, "Her Soldier Boy," "Getting Married," "Come Out of the Kitchen," "Captain Kidd, Jr.," "The Music Master," and "The 13th Chair," all having the same amount of sale. "Come Out of the Kitchen" and "Captain Kidd, Jr." are newcomers on the list.

REHEARSING "DOWN SOUTH"

The difficulty of choosing from several desirable titles, one most suited to the new play of Southern life, by Harris Dickson, soon to be produced by Madison Corey and Joseph Riter, has been solved by no less a person than Mrs. Fiske, who is now appearing under the management of that firm in "Erstwhile Susan." After a reading of the Dickson manuscript, Mrs. Fiske promptly christened the piece "Down South," and by this name the play will be known. Rehearsals of "Down South" begin this week, and the date of the premiere, and the theater in which it will take place, will be announced shortly.

SOTHERN NOT SO ILL

It appears that the reports on the illness of E. H. Sothern, who has abandoned his tour, have been somewhat exaggerated. His physician, Dr. Joseph B. Bissell, said that the actor is no more ill now than he has been during the last twenty years. On Sunday, when his friends were sending messages and flowers to the supposedly sick man, Mr. Sothern was taking a five-mile tramp. The continuous reports on the seriousness of his condition that have been circulated lately occasioned such alarm to the actor's wife, who is known on the stage as Julia Marlowe, that for her sake, rather than his own, he returned to New York from Chicago without playing in the final performance of "If I Were King," and simultaneously disbanded his company.



SCENE FROM "HAVE A HEART."
Henry W. Savage's Musical Comedy Offering at the Liberty.

Wm. N. Y.

"HEARTS OF ERIN" A WINNER

Victor Herbert-Henry Blossom Operetta Is Received with Enthusiasm in Cleveland

CLEVELAND, O. (Special).—"Hearts of Erin," a light opera by Victor Herbert and Henry Blossom, was presented for the first time on any stage at the Colonial Theater, New Year's matinee. It is one of the best things Victor Herbert has done and Henry Blossom has supplied a good book and lyrics. The story is typically Irish and has a real plot. The premiere went off smoothly. Mr. Herbert directed the orchestra at both performances New Year's Day, and what an orchestra, some thirty musicians! Between the second and third acts in response to applause Mr. Herbert stepped before the footlights and told the audience that it had long been his desire to write an opera worthy of Ireland, his native land, and in closing, said: "My dream has been realized; this is the happiest day of my life, and I thank you from the bottom of my heart."

The company on the whole is the best seen here in some time. Vernon Stiles sings the star role in a capable manner; he has a rich tenor voice. One of the most delicious bits of acting was that of Louise Allen. She has a clear soprano voice and her solo, "My Little Irish Rose," was roundly applauded. This little miss made a big impression with local audiences; her

winsome personality and sweet voice are a great asset to "Hearts of Erin." Another of the cast that will bear watching is Scott Welsh.

Grace Breen sang well and her duets with Mr. Stiles were big hits. Olga Roller, seen in Cleveland before in the unfortunate "Madame Moseille," gives a splendid and finished performance and has a fine lyric soprano voice. Algernon Greig as Sir Reggie Stripling was much in evidence and eternally getting in wrong. He sang the only comedy song, "If Eve Had Only Left the Apple on the Bough." Edward Martin-dale does excellent work. In fact the whole cast deserves praise. The chorus while not one of great beauty have good voices and form a pleasing background in their quaint Irish costumes.

The second act, a scene in the castle with its antique furniture is a set of real beauty. Some of the song hits are: "Life's a Game at Best," "Thine Alone," "When Ireland Stands Among the Nations of the World," "Eileen Alanna Ashore." The finales to each of the three acts are musical gems. "Hearts of Erin" is quite the finest thing the stage has seen lately and shows Victor Herbert at his best.

GEORGE B. MCKITTERICK.

AUTO WEEK AT PALACE

"Motoring" Makes an Appropriate Headliner—Louis Mann in Satire

While practically the whole town is talking automobile this week, which can safely be called Automobile Week, the Palace Theater is keeping in the same atmosphere by having as one of the headliners on its vaudeville bill Harry Tate's farce, "Motoring." The real feature of the program, however, is Louis Mann in the one-act satire written by Clara Lipman and Samuel Shipman, called "The Warriors," which will be remembered as one of the hits of a recent Friars Frolic.

Bessie Clayton, assisted by Constantine Kobeloff, Lester Sheehan and the justly popular Clayton dancing band, is a welcome feature of the bill. "Chick" Sala, playing a return engagement, and his "Rural Sunday School Benefit," meets with well-deserved response as in the past. Anna Wheaton and Harry Carroll have been held over for another week. Charles Ahearn's Comedy Cyclists keep in the automobile spirit of the week with their "Everything on Wheels," and Claire Rochester, Mme. Dore's Celebrities and Ishikawa Brothers round out the program.

TO GIVE IBSEN PLAY

The week's novelty at the Irving Place Theater will be a performance of Henrik Ibsen's play, "The Wild Duck," on Wednesday evening, Jan. 10. This is the first production of this well-known work in New York. Wright Lorimer announced "The Wild Duck" several times, but the performance never materialized in this city. Director Rudolf Christians will have the part of Hjalmar Ekdal. The performance will be repeated on Thursday and Saturday nights. Monday, Tuesday, Friday evening and Saturday matinee the operetta, "Mamselle Nitouche," will be given.

THEATER ASSEMBLY OFFICERS

The Theater Assembly held the regular monthly board meeting and tea on Tuesday, Jan. 2. Mrs. Charles Meyers and Mrs. H. Cornish were elected members of the board. The official Actors' Fund Committee of the organization for 1917 was appointed as follows: Mrs. Charles Engle, president's aide; Mrs. Andrew Jackson Cobe, chairman; Mrs. Edward H. Wells, associate chairman; Mrs. Wm. Le Baron, recording secretary; Mrs. Wm. Maxwell, treasurer; Mrs. Alfred U. Keedwell, corresponding secretary; Mrs. Henry King, auditor; Mrs. Minos H. Murray, Jr., chairman of card parties; Mrs. Douglas Barnes, associate chairman; Mrs. Charles Meyers, chairman of donations; Mrs. George H. Cornish, associate chairman.

PAVLOVA LEAVING "BIG SHOW"

Pavlova will leave "The Big Show," the Hippodrome spectacle, on Saturday, Jan. 20. Her twenty weeks' contract with Charles Dillingham expires on that date. She will be replaced by Annette Kellermann in an elaborate diving specialty. Pavlova will take her ballet to Havana on Feb. 3 for a tour of Cuba and South America, after which she will sail for London.

"SAME TO YOU"

In addition to the list of Christmas and New Year's greetings printed in last week's MIRROR, the following have been received, all of which are fully appreciated by THE MIRROR staff:

J. E. Norris, Havana, Cuba; Mrs. Pearl Kirkwood, Indianapolis; Joseph Duncan, St. Joseph, Mo.; Mary Sayles, Hancort, Bridgeport, Conn.; W. F. Gee, Fall River, Mass.; I. C. Myers, Palestine, Texas; W. R. Russell, Superior, Wis.; George Forbes, Calgary-Edmonton, Alta., Canada; J. E. Bush, Paterson, N. J.; Harcourt Farmer, Montreal; Billy Barry, Worcester, Mass.; Mr. and Mrs. Francis J. Boyle, Rev. Will W. Whalen, Shamokin, Pa.
Bruce R. Hutton, Sydney, Australia; Jack McCleery, Kansas City, Mo.

CENTURY FOR FIVE YEARS

Dillingham and Ziegfeld Sign Lease—Home of Musical Comedy

Dillingham and Ziegfeld have signed a lease with the founders of the Century Theater, whereby they will retain control of that house for five years, following the present season.

The form of entertainment exemplified in "The Century Girl" will be followed in future Century productions, another of which will be made early in October. American stars are now being engaged and a representative of Dillingham and Ziegfeld is already in Europe seeking stage novelties. This season at the Century was largely experimental, but now that New York has declared its appreciation the management intends to make it the international home of musical comedy.

One innovation to be made soon will start "An Evening at the Century," with dinner served in the restaurant before the performance. Immediately after the performance in the theater, adjournment can be made to "The Coconut Grove," commencing Jan. 15, where supper will be served and there will be a stage entertainment and dancing.

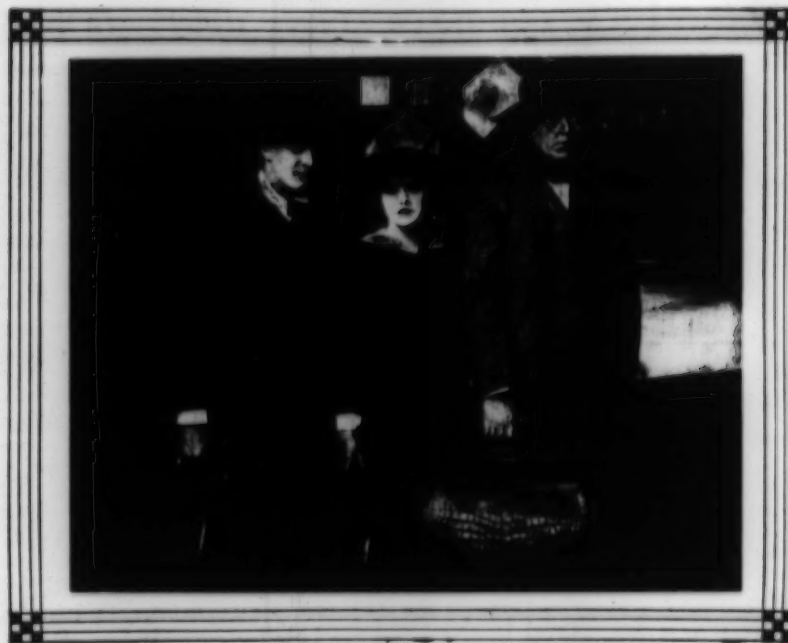
The founders of the Century Theater, who built it are: Frank A. Munsey, George F. Baker, Edmund L. Baylies, August Belmont, Cortlandt Field Bishop, Frederick Bourne, Paul D. Cravath, Alexander Smith Cochran, W. B. G. Field, H. C. Frier, E. H. Gary, George J. Gould, Archer Huntington, W. D. Kountze, C. H. Mackay, James Stillman, R. B. Van Cortlandt, Cornelius Vanderbilt, Henry Walters, W. K. Vanderbilt, H. P. Whitney, M. Orme Wilson, James H. Hyde, Ernest Iselin, Arthur Curtis James, Otto H. Kahn and J. Horace Harding.

ELTINGE AT STANDARD

Julian Eltinge is the center of attraction at the Standard Theater for the current season in his successful comedy with music, "Cousin Lucy." Mr. Eltinge is supported by several of the players who were seen with him in this offering during its run at the Geo. M. Cohan Theater last season.



ACT SECOND OF "NOTHING BUT THE TRUTH."
William Collier and Company in Successful Farce.



OTTO KRUGER, EDITH TALIAFERRO, ERNEST STALLARD,
Appearing in "Captain Kidd, Jr.," at Cohan and Harris.

SHAW DECLINES WITH THANKS

In Letter to Drama League Playwright Explains Why Visit to America Is Not Feasible

George Bernard Shaw is not coming to America! This is not the first time by any means, that the denial of a persistent rumor to the contrary has been circulated. Every once in so often the public of this country hears that an urgent invitation has been addressed to the Irish playwright and signed by prominent men and women, and they take it for granted that he will not refuse, but each time, it has proved to be a false alarm. Not long ago the New York Chapter of the Drama League of America sent Mr. Shaw an invitation to come to this country and lecture, which contained the signatures of many men prominent in the theater and in letters.

Following a sincere expression of regret for not accepting the invitation, Mr. Shaw said:

"But a visit to the United States is not an easy undertaking for me. The history of other nations for the last fifty years has been measured by minutes and seconds, days and weeks. The history of the United States has been measured by psychological moments for my arrival on their shores. I expected that the war would have displaced me from the focus of American attention—I had almost said obsession. Apparently it only concentrated all the searchlights on me. The Presidential election was an event which might well have taken possession of the American mind as it did of mine. Your invitation proves that you regarded it as incomplete without my presence. Your invitation stands on a pile of invitations as high as the capitol in Washington. Every month the demand is more urgently phrased, the pleasures and profits more alluringly set forth. Every year the papers announce in desperation that I am actually coming; and every citizen of the United States writes me a cordial private invitation to stay at his house."

After attributing the adoption of the two-cent

letter rate to Great Britain to the inability of the Postal Union to make American citizens pay more, a condition that cost the author a fortune in postage due on the aforesaid invitations, he continues in the same modest manner:

"I cannot help asking myself whether it is not now too late. I could have come when I was young and beautiful. I could have come when I was mature and capable. I did not. I am now elderly and doddering. Could I live up to my reputation? Have I any right to bring my white hairs and my crowfeet to blast the illusions of the young American women who send me my own photographs of thirty years ago to be autographed, and to address American audiences with a fictitious clearness of articulation that is due wholly to my dentists? If I were a modest man I should not think of such things. Being notoriously an extremely vain one, they daunt me. Authors, unlike good little children, should be heard, not seen. I shall leave America its ideal unshattered. At least, unless I change my mind or attain such an age that my antiquity becomes an asset and the author is played off the stage by the centenarian."

"My anxiety lest I should disappoint America sometimes starts a train of thought which ends in my wondering whether America ever feels at all anxious as to whether it might disappoint me. If Americans knew anything about America, they would exclude all visitors and they had put their house in order. But I never met an American who had any notion of the institutions of his native land beyond a general and mostly erroneous idea that they are glorious. They do not know the risks they are asking me to run when they invite me to cross the Atlantic. They do not know that I should not be allowed to land if I told the truth about my political and religious convictions, or perhaps they never heard of any one telling the truth about such matters. They do not know that opinions on marriage and the population question would expose me to several years' imprisonment. They do not know that I quite frequently take railway journeys with ladies to whom I am not married (an abandoned practice common in Europe), and that for this I might in America end my days in a felon's cell. They do not know that in many States the purchase of a smart tie or the accidental protrusion from my pocket of an attractively colored handkerchief (and until the war cut us off from German dyes my ties and handkerchiefs were the stupefaction of London) would consign me to the penitentiary if a policeman detected a lady in the act of admiring them. But I know all these things, and a good many more of the same sort, and they naturally make me nervous. If President Wilson will give me a safe conduct, insuring my return from the lines of American morality, I shall be much more likely to trust myself to the eagle's beak."

"My hearty thanks to all and love to those of you with whom I may venture to be so familiar."

The letter was written from Mr. Shaw's London residence on Adelphi Terrace.

ACTORS' FUND BENEFIT

The thirty-sixth annual dramatic benefit in behalf of the Actors' Fund of America will take place Friday afternoon, Jan. 26. Messrs. Dillingham and Ziegfeld have donated the use of the Century Theater for the occasion. David Belasco will present at this benefit the second act of "The Girl of the Golden West," with Blanche Bates, Robert Hillard, and Frank Keenan in their original parts. Mr. Gatti-Casazza will send the Metropolitan Opera House scenery for this act. Laurette Taylor will appear in a novel number and Elsie Ferguson is to present W. D. Howell's comedy, "The Mousetrap," assisted by a special company. Charlie Greenwood of "So Long, Letty" will present a new comic dance. There will be a number of other special features, including a new play.

A statue of Edwin Booth is to be placed in Gramercy Park directly opposite the Players Club. A fund of \$25,000 was raised by the members of the club for the memorial and they will hold unveiling ceremonies on April 23.

White, N. Y.

SACHA GUITRY IN UNPLEASANT MOOD

Playwright's Latest Farce Is More Vulgar Than Entertaining—
Some Interesting Revivals

PARIS, FRANCE.—At a time when a great nation has risen above itself through suffering and misery, and is proving to the world that it had not degenerated, as many thought, such a play as Sacha Guitry's "Faisons un Rêve" jars like a peal of laughter in a sick room. No one objects to farces that will amuse the soldiers on leave, but the new play at the Bouffes Parisiens is so utterly devoid of wholesome gaiety and bare decency that one can only witness it with feelings of melancholy disgust. If it had been the work of one of those numerous farce writers who win popularity through licentiousness it would scarcely be worthy of indignation, but Sacha Guitry is one of the most brilliant and quite the most original comic playwright in France. In such plays as "Un Beau Mariage" and "La Pêlerine Ecossaise" he gave such promise that he has been called by some the modern Molière. Now in this latter work the vein of sensuality and vulgarity has become stronger and more revolting. It is a pity. I do not think he deserves well of us.

It is the old story of the man, the woman and her husband. The husband goes off to a rendezvous and the man persuades the woman to revenge herself by coming to him. While he waits for her, to while away the time, he imagines that she is there, that they drive together to their secret meeting place, etc., and this monologue, a tour de force of dramatic craftsmanship fills most of the second act with an extraordinary vividness and originality. But they lose all count of time together and the wife becomes afraid to return home. Then the husband drops in. He too is afraid to return home for similar reasons and finally, to secure an alibi, departs for a week in the country, at the end of which time the lovers part.

As M. Sacha Guitry sees it, the world is certainly a world of pleasure and all his characters are cheerful animals. It is easy come by and easy gone by in such little selfish affairs. A cup of coffee and goodbye—just like that! He lives the part of the lover with the ease and simplicity and that good-natured optimism that he has shown in all his plays, for in all his plays he is always Sacha Guitry. His wife, Mme. Charlotte Lyssa, plays the woman part with her usual tact and appreciation of light and shade. The rest of the cast is adequate. Bah! Let's talk of something else!

M. M. Hertz and Jean Coquella are very active this season. Besides producing

"L'Amazone" they have made a sensational revival of "La Roussotte," by Meilhac and Halévy with music by Hervé, Bouillard and Lecocq at the Nouvel-Ambigu. It was first produced at the Variétés in 1881. Without being as brilliant and musical as "La Belle Héloïse" or "La Vie Parisienne" it has much of their charm and grace and delightful gaiety; that gaiety and wit which was at its height under the Second Empire and which only a few writers such as Emile Bergerat have retained to show us how coarse and vulgar are the makers of modern funiments. Albert Brasseur is irresistible; no one could be so richly comical and he excels in opera bouffe, which is fast becoming a lost art. Mlle. J. Pierly, late of the music halls, sings pleasantly, and with Gaston Dubosc and the star provoked endless mirth without apparent effort.

At the Gymnase "La Petite Dactyle" (The Little Typist) proved to be a rather frail musical comedy built upon a farce produced at the Palais Royal some years ago. If I remember rightly, under the title of "Aimée des Femmes." Like "Potash and Perlmutter" it concerns two partners in a dressmaking firm of Paris who secure the services of an irresistible young man possessing the power of drawing all the elegant Parisiennes in his wake to become the clients of his employers. Unfortunately the wives of his employers are not insensible to his charms and they are forced to sacrifice the little typist to protect themselves. Mlle. Yvonne Printemps and M. M. Defreyn and H. Baur are agreeable.

After a short engagement of Frigoli at the Sarah Bernhardt "Camille" was revived with Mlle. M. Lely and M. Joubé.

The Opera reopened with Emanuel Chabrier's "Briséis" and "La Kargigane," the ballet of Ch. M. Widor.

L'Odéon has made some interesting revivals, notably Sardou's "Fédora" and Victor Hugo's "Marie Tudor," with Mme. Rolly and M. Desjardins. It has not been played for years, but it should be at the Comédie Française, where de Max would give us a magnificent etching of the Jew. And, speaking of de Max, he has been elected sociétaire of the Comédie Française, a part entière. This nomination only takes effect at the end of the year. It means that he will receive a whole share—twelve-twelfths—of the profits of the theater. This is an exceptional honor, as usually a sociétaire only receives three or four twelfths the first year. De Max certainly deserves it. TAR DE ANCHERNA.

FROM HERE AND THERE

A new pantomime and dance by Leon Errol, called "A Story of a Cigarette," has been introduced by Mr. Errol and Vera Maxwell in "The Century Girl."

Yvonne Kersac, of the Theater Francaise Company, recently arrived from Paris. She will make her reappearance with the company soon.

Judge Hasbrouck of Kingston, N. Y., has handed down the final decree in the divorce case of Katherine Livingston Cossens against Howard M. Cossens. The plaintiff has been granted the privilege of resuming her maiden name and will hereafter be known as Mrs. Katherine Livingston.

So that she can cut capers on the ice without interference, Annette Kellermann has engaged the St. Nicholas Ice Rink, its orchestra and an instructor in fancy skating for one hour each weekday between the morning and afternoon sessions.

Andreyev's "The Life of Man," which is to be presented by the Washington Square Players for their subscribing members, Jan. 14, at the Comedy Theater, calls for the largest cast of any of the plays which have been given by the players. More than fifty characters appear during the course of the play. It is being produced under the direction of Philip Moeller, who has written the waits theme of the piece.

Mrs. Olga Julia Hilliard, wife of Robert Hilliard, actor, and only daughter of the late James Everard, brewer, will soon receive approximately \$800,000 from her father's estate.

"The Victim," a new play by Oliver Bailey, author of "The Traffic" and a drama on prison reform, will be staged at the Duquesne Theater, Pittsburgh, this month. Julia Dean will have the leading role and the cast includes Thurlow Bergen, Edwin Holt, and Edwin Brandt.

One of the most important real estate deals consummated in Reading, Pa., in recent years was the transfer of title to the local Academy of Music from the former owners, the Academy of Music Company, to the Rajah Temple, A. A. O. N. M. S., who will use it as a theater and for meeting purposes. The lease of Klaw and Erlanger will expire on May 1, after which, it is presumed, they will release the building. Extensive improvements will soon be made to the entire building, at the conclusion of which the Shriners will vacate their present quarters, which they have long since outgrown.

The Washington Square Players have installed a small bookshop at the Comedy Theater and now their patrons may purchase the latest books on the theater during the entr'actes.

Daniel Frohman, president of the Actors' Fund, has received a check for \$25 from

Cyril Maude with a request that it be expended in planting a bed of flowers at the Actors' Fund Home in memory of Eric Blind, who had been one of Mr. Maude's company.

The Shuberts announce that "Gamblers All" will not be absolutely abandoned, having closed its short engagement at the Maxine Elliott Theater last Saturday, but the company will be reorganized under American stage direction. When the play in its new production is considered ready it will be sent either to Boston or Philadelphia.

Friends of Lottie Crabtree will regret to hear that she is seriously ill at a hospital in New Haven. She is suffering from a collapse prompted by a shock she received in an automobile wreck last November and a too strenuous round of social activities in Boston during the past Christmas holidays.



SCENE FROM "THE LITTLE LADY IN BLUE."
Frances Starr and Jerome Patrick in Center.



LAURETTE TAYLOR AND GAIL KANE.
Playing in "The Harp of Life" at the Globe.

Watts, N. Y.

NEW BARKER COMEDY

"The Morris Dance" Will Be Presented
at the Little Theater

Following the run of "Pierrot the Prodigious" at the Little Theater, Winthrop Ames announces the first production on any stage of a new comedy by Granville Barker, written especially for this house. This is "The Morris Dance," which Mr. Barker wrote last season and the production of which he will stage personally.

MORE CHILDREN'S PLAYS

In response to many inquiries, Alice Minnie Heris, Katharine Lord and Jacob Heninger announce that their next season of special matinees for children will take place about Easter time when a different program of three one-act plays will be given. One of the new plays will be based on a story of adventure and will be of especial interest to boys. This firm also promises soon a three-act play by a well-known author, which will be given at matinee and evening performances since it is almost equally interesting to children and to grown-ups.

THEATER MEN GUILTY

Last Friday, in the Brooklyn Court of Special Sessions, Adolph Gottman, manager, and Harry Traub, proprietor, of the Olympic Theater, Brooklyn, were convicted of violating the Civil Rights law by discriminating against sailors of the United States Navy.

REYNOLDS WITH WILLIAMS

The firm of Corey and Ritter have loaned the services of their well-known press representative, William Bartlett Reynolds, to John D. Williams for an indefinite period. For several years Mr. Reynolds represented practically every star under the management of Charles Frohman, during which time Mr. Williams was general business manager of the Frohman enterprises.

TO AID "TODY'S" WIDOW

The friends and former associates of "Tody" Hamilton, famous press agent of Barnum and Bailey's Circus, who died recently, met last Thursday at the Hotel Astor, to devise means for the relief of his widow, who is at present living in Baltimore. A committee of thirty, composed of theatrical managers, actors, publicity and newspaper men, was appointed. It includes William A. Brady, E. F. Albee, George M. Cohan, Charles Dillingham, Bruce Edwards, Mark Loebner, William H. Donaldson, Alf T. Ringling, Louis E. Cook, and George L. MacFarlane. Leander Richardson is chairman.

BRONX PATRONS PLEASED

Avery Hopwood's bright and merry farce, "Fair and Warmer," ushered in the New Year at the Bronx Opera House with immoderate laughter punctuating the performance to the extent of holding up the progress of the play. This smartly produced and briskly acted play was in the capable hands of Madge Kennedy, Robert Ober, Arthur Stanford, John Arthur, Ethel Wilson, Jane Seymour, John Morris and Harry Lorraine. IDA C. MALCOMSON.

"LOVE O' MIKE" COMING

"Love O' Mike" will follow "So Long Letty" at the Shubert Theater Jan. 15. The cast for the new musical comedy includes Molly McIntyre, Vivian Wessell, Peggy Wood, Allison McBain, Leone Morgan, Lucila Gear, Helen Clarke, Hilda Koch, Lillian Allen Devere, Annie Lydiate, Lawrence Grossmith, George Hassell, Clifton Webb, Quentin Tod, A. E. Edwards, Jack Bohn, and A. E. Sproston.

"IN FOR THE NIGHT"

"In For The Night" will be given its first performance at the Fulton Theater Jan. 11, with the following cast: Herbert Yost, Lily Cahill, Percy Ames, Joseph Herbert, Elsie Wilson, Irene Oshier, Gerald Griffin, Charles Mason, Edwin Foraberg, Marie Haines, Curtis Cooksey, Ethel Martin.

Watts, N. Y.

AUSTRALIAN THEATERS WELL FILLED

Revivals and New Works Find Liberal Patronage—"Peg o' My Heart" Still a Drawing Card

SYDNEY, AUSTRALIA.—The New Musical Comedy company is appearing at Her Majesty's in a series of revivals of old works and also recent musical comedies. "The Girl in the Taxi" was followed by "The Waltz Dream," "To-Night's the Night" and "So Long Letty." C. H. Workman, Alfred Frith, Field Fisher, Dorothy Brunton, Marie Eaton, and Nellie Payne are the main artists with this combination.

"Peg" has returned to the Palace Theatre, Sydney, for a revival season, with Sara Allgood in the name part. Asloia Pearce, Beatrice Yaldwyn, and Cecil Brookling, who plays Alario in a most capable manner, are still with this company under the Talts' direction, with Harold Bowden or Teddy Gravestock in the front of the house.

Teddy has been away for the past four weeks at the Blue Mountains, accompanied by Mrs. Gravestock. Harold Bowden has just returned from New Zealand after touring with "Peg" and the Tivoli Follies.

Allan Doane has had a most successful season at the Palace with his Irish plays, his latest—"Tom Moore"—is decidedly attractive and has placed his work as an artist on a much higher plane than previous to this performance. He is regarded as a capable singer, as well as an actor of merit. His showing in "The Village Priest" was also creditable. Frank Culenane, Onslow Edgeworth, Edna Kealey, and Harrington Reynolds are his main supporters.

The Tivoli Follies have gone to Melbourne and the Royal Strollers (who put so much money into the Talts' pockets) are billed to open with a new attraction termed "The Passing Show of 1916 and 1917." The show is under the direc-

tion of Mr. Hutchinson, from New York. J. W. Haslitt, business manager at the Criterion, and mostly known to American visiting players—as he practically always manages their tours—has lost another son in the war. He is at present managing for "Common Clay," with Florence Rockwell in the lead, supported by Frank Harvey and Louis Kimball, that excellent young American artist, who made so good here a year ago in "Under Fire" and later with the Julius Knight combination in a series of dramatic revivals, is rapidly getting to the state of foremost American visiting artist.

"Damaged Goods" went to the Criterion in November for two weeks only, but so great was the business that the company changed to the Royal for a couple of nights and had to close on account of the coal strike, subsequently opening in Melbourne with the same sensational success that they had here. The cast included Syd Striding, Lewis Willoughby, Alma Rock Phillips, Maggie Knight, Gwen Dorise, and others.

The Talts and E. J. Carroll had a good season with "While the Billy Boils" at the Royal for several weeks, with Ian MacLaren, Esther Mitchell, Arthur Sykes, Walter Cornock, Tom Tilton, and Pearl Hellmrich in good parts. The play was capably staged and well acted, with one or two exceptions. They repeated their success at Melbourne for the "Cup" week and wet weather postponing the race the theaters were crowded every matinee performance they opened.

Florence Young, Reginald Roberts and the members of the Comic Opera company are at the Her Majesty's Theatre, Melbourne, in a series of revivals.

Fullers Grand Opera House has been vacated by the Italian Opera company in favor of an American Revue combination to the detriment of patrons of this theater. Just as they were getting educated to grand opera works at popular prices—bats off to the Fuller management—the popular combination left for a tour of Queensland and New Zealand. They return here at Easter with a couple of additions in the way of artists.

R. McCarty, long with the Williamson firm in the office, and now in the business managing department, was in front for the picture season of "Where Are My Children" at the Royal, and later left town for a tour with "Damaged Goods."

The Fuller management has started on the next Australian Panto, to be termed "The Bunyip," and have engaged several strong turns to fit in this show. Pearl Ladd and Villiers Arnold are among the principal artists so far announced, and they will play Fairy Queen and the Demon. The book is being constructed by Ella Airlie.

The Red Dandies, under the Branscombe management, are doing splendidly at the open-air theater, Darlinghurst. And after the concert part of the program the instrumentalists offer a choice selection of popular music on the lawn of the spacious resort. The innovation is decidedly popular. Among the Dandies are Reg Hawthorne, Rima Young, Irene Vera, John Welby, Evelyn Ward, and Marcelaine Boultaine.

"The Land of Promise" will be Florence Rockwell's next showing. Frank Harvey and Louis Kimball will still be in support.

The Julius Knight company is in Melbourne for a stock season.

"The Cinema Star" is the Royal Comic Opera company's attraction at Her Majesty's, Melbourne.

Alfred and Paul Plunkett, both from the New Musical Comedy company, have enlisted and will go into camp at the end of this year. They saw active service through the Boer War.

BAUCS R. HUTTON.

ACTORS' EQUITY ASS'N

Delegates to Attend the Federation of Labor Council

Members of the A. E. A. are most earnestly urged to send in reliable addresses to the office of the Association.



At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Jan. 2, 1917, the following members were present: Francis Wilson, president; Messrs. Cope, Jones, Kyle, Mawson, Purdy and Stevenson.

New members elected: Harmon Cheshire, Stuart Sage, Hooper P. Tolson.

We are decided to have at least two instructed delegates to represent the A. E. A. at the meeting of the Executive Council of the Federation of Labor, which will be held in Washington, D. C., on or about Jan. 30.

It is deferentially suggested that somebody establish an open forum for a professional discussion of the question whether it is preferable that young actors seek the schooling of repertory or stock experience or that they pursue the shorter "type" route and gain perhaps a premature though ephemeral acclaim. It would be far better if all of us who belong to the stage would remember that the wide world is our country and all of its people, in their hopes and aspirations even more than their mere creature habits, have an essential bearing on every true portrayal in the theater. We should ever court experiences that will broaden our humanity and stimulate our imagination. We must wisely "learn to labor and to wait."

A case came up last week wherein the man who admitted himself to be liable for the debts of a new enterprise that contrived to live two weeks because it did not pay the actors, declared to our attorney, who made a journey from New York to ascertain the chance of realizing something from certain costumes and properties, said to be stored in another city: "I made an assignment of those things as I simply had to pay the musicians, their union compels it."

Speaking of the American Federation of Musicians, we lately observed with much interest the published story of how it brought an entire opera company back from Cleveland, where it was stranded, out of a sum of money it had required the doubtful management to deposit in advance before opening the season.

A list of producers and managers and agents to whom A. E. A. contracts have been supplied this season, appears in "Equity" for January. Added to this is the apparent fact that many managers, not yet using the Association's forms in 1916, have ceased to enforce the half week's salary clause.

All actors benefit from these things. Why should any of them refrain further from belonging to the organization that so helps them?

The holidays and their attendant outlay are passed. Join now.

By order of the Council.

ATTRACTS FILM STARS

"The Century Girl" seems to have become the favorite haunt of motion-picture stars. Instead of the "T. B. M. A." now it's the "T. M. A.'s" (Tired Movie Actors) that demand diversion after a strenuous day at the studio. Last week Mary Pickford and Douglas Fairbanks both gave box parties at the Century and were roused to admiration at some of the "stunts" in the great spectacle. At Harry Kelly's fall from the top of the mountain in the "Stone Age Scene," Mr. Fairbanks almost jumped out of his seat. While Miss Pickford burst into applause at Elsie Janis' lasso exhibition, at Vera Maxwell's diving in the "Under the Sea" scene, and at Hazel Dawn and her dove. As the screen stars were leaving the theater at the close of the performance, a bystander overheard Mr. Fairbanks remark to Miss Pickford, "Gee, Mary, it's a great scenario!"

GREENWICH THEATER PLANS

Plans have been filed with the Bureau of Buildings for the theater to be built on the corner of Fourth and Christopher Streets, Greenwich Village. Player, Mrs. Marguerite Howland Lewis is named as the owner, and the cost is estimated at \$75,000 by Herman Lee Meader, the architect. The playhouse will have a frontage of 53 feet on Fourth and 101 feet on Christopher Streets, with facades of brick and terra cotta.

RECORD CLAIMANTS

B. F. Meservey, correspondent of The Miason at Seattle, Wash., was appointed Oct. 1, 1906, and is still serving.

John M. Pfeifferberger, of Alton, Ill., was appointed in 1899 and continues.

H. Gall Davis, our correspondent at South Bend, Ind., sends in his claim as follows:

"I hold over your Alton man just a year. Have represented The Miason at South Bend, Ind., continuously since 1898, and can produce nineteen (19) of your credential cards if he wants to see 'em."

COMEDY LOOKS GOOD

George Henry Trader, who staged "Johnny Get Your Gun" for John Cort, says that the play promises to give all other comedies a very hard race for first place. He claims it has not only the popular sentimental appeal of "A Man from Home" or "Peg o' My Heart," but has laugh-producing qualities equal to any farce. In Pittsburgh, where it is playing to excellent business, a prize contest has been started to select a new title.

BAZAAR FOR FUND

The officers of the Actors' Fund of America announce a grand bazaar in the interest of that charity at Grand Central Palace, May 12.

The general management of the affair will be under the immediate direction of the president of the fund, Daniel Frohman, and the representatives of the finance committee, Marc Klaw and Charles Burnham.

The executive management of the enterprise has been entrusted to Waldeemar De Bille, who had charge of the direction of the bazaar last season in behalf of the Nine Allies. The woman's department will be in charge of Mrs. Ida C. Nahm, who had charge of the same department at the last Actors' Fund Bazaar.

"JUSTICE" TOUR ENDS

"Justice," with John Barrymore as star, will end its tour Jan. 13. The Galsworthy play, under the management of John D. Williams, has enjoyed a record of thirty-five weeks in this country, as against an English run of only two weeks. Mr. Barrymore will fulfill a motion picture contract and immediately thereafter begin rehearsals in a new play by Edward Sheldon, which is to be produced by Mr. Williams.

BLANCHE BATES IN COMEDY

On Monday morning Blanche Bates began rehearsals in a new comedy by Paul Potter, under the management and direction of T. H. Hunter, Inc. Mr. Potter has written the play especially for Miss Bates, and it marks her return to the lighter form of acting, in which she won much distinction before David Belasco selected her for "The Darling of the Gods." The new comedy is as yet without a title. The production will open out of town and then come into New York about the middle of February.

HARTSOOK PHOTOGRAPHY

Fred Hartsook, who has six studios on the Coast, has during the past year been notably successful in getting much of the professional photographic work on the Pacific Coast. Fine atmosphere and efficient operators are largely responsible for his success. The excellent cover cut of Helen Holmes, printed on THE MIRROR Dec. 23, was taken from a copyright photograph by Hartsook, and is an illustration of the excellent photographic work he is doing.

GEORGE ARLISS IN "DISRAELI"

A revival of "Disraeli," with George Arliss in the title-role, one of his most noted characterizations, is promised for next month in New York after the termination of the tour of "The Professor's Love Story," in which Mr. Arliss has been appearing on the road.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 13TH

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	49
Belasco	The Little Lady in Blue	Dec. 21	31
Booth	Getting Married	Nov. 6	84
Bramhall	Keeping Up Appearances	Nov. 8	61
Casino	Follow Me	Nov. 29	56
Century	The Century Girl	Nov. 6	84
Cohan	Come Out of the Kitchen	Oct. 23	101
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	76
Comedy	Washington Square Players	Aug. 30	161
Cort	Upstairs and Down	Sept. 25	133
Criterion	Seremonies	Jan. 1	16
Eltinge	Cheating Cheaters	Aug. 9	186
Empire	A Kiss for Cinderella	Dec. 25	25
48th Street	The 13th Chair	Nov. 20	68
Fulton	In for the Night	Jan. 11	4
Gaiety	Turn to the Right	Aug. 17	177
Globe	The Harp of Life	Nov. 27	59
Harris	The Yellow Jacket	Nov. 9	55
Hippodrome	The Big Show	Aug. 31	237
Hudson	Shirley Kaye	Dec. 25	25
Knickerbocker	The Music Master (rev.)	Oct. 10	116
Liberty	Have a Heart	Jan. 11	4
Little	Pierrot the Prodigious	Sept. 6	124
Longacre	Nothing But the Truth	Sept. 14	144
Lycium	Her Husband's Wife (rev.)	Jan. 8	8
Manhattan	Ben Hur (rev.)	Nov. 6	84
Maxine Elliott	The Lodger	Jan. 8	8
New Amsterdam	Miss Springtime	Sept. 25	130
Park	Merry Wives of Windsor (rev.)	Jan. 8	8
Playhouse	The Man Who Came Back	Sept. 2	159
Princess	'Option Shoals	Jan. 10	5
Punch and Judy	Treasure Island	Oct. 21	101
Republie	Good Gracious Annabel	Oct. 31	91
Shubert	So Long Letty	Oct. 23	100
39th Street	Old Lady 31	Oct. 30	92
Winter Garden	Show of Wonders	Oct. 26	107

HERE AND THERE

The first matinee of the season to be given by the American Academy of Dramatic Arts will take place in the Lyceum Theatre, Friday afternoon, Jan. 12. A new three-act comedy entitled "And So They Were Married," by Jesse Lynch Williams, and "The Bracelet," a play in one act, by Alfred Sutro, will be presented.

Nora Bayes is to make a tour of the larger cities under the management of A. H. Woods when she terminates her engagement of special matinee and Sunday night performances at the Eltinge Theatre.

The suit brought by Theodore Burt Sayre against Charles Hopkins and others permanently restraining them from interfering with his own dramatization of "Treasure Island" came up before Judge Hand in the United States Court. The Judge dismissed Mr. Sayre's bill of complaint with costs.

This week Max Marcin's farce, "Are You My Wife?" will be placed in rehearsal by Edgar McGregor. Will Deming has been engaged.

Arthur Hopkins has started rehearsals of the new starring vehicle for William Gillette called "Ruined" for the present, written by Clare Kummer. The production will be ready about Jan. 15.

Eleanor Gates's new play, "The Wicked Angel," is now on the press and will be issued in book form Feb. 1. By permitting her play to be published before its stage production, Miss Gates is following the lead of the British and Continental authors, whose plays frequently make their first

appearance in America between covers, though it is often three or four years before these same plays are staged.

TRYING PLAYS UNPROFITABLE

The new policy of the stock company at the Spooner Theatre in the Bronx to present untried plays was found unprofitable and the idea was abandoned last week without previous notice to the company. The first and last play to be produced was "The Inner Man."

PLAYERS ENGAGED

Rita Boland, a recruit from vaudeville, has joined the "Dance and Grow Thin" company, rehearsing for its appearance in "The Cocoonat Grove."

Ferdinand Gottschalk has been engaged for an important role in "The Morris Dance," Granville Barker's comedy.

Gertie Moyer has been engaged to assist Nora Bayes at the Eltinge Theatre.

Ned Munroe and Charles MacNaughton have been added to the cast of "The Beautiful Unknown."

Sari Petras, the well-known Hungarian actress and singer, has been engaged to play the leading feminine role in "The Beautiful Unknown."

Edna May Oliver has been engaged to replace Caroline Lee in the cast of "Oh, Boy."

William Harrigan, son of the late Edward Harrigan, of Harrigan and Hart, is to appear in "Love o' Mike."

EDITOR'S LETTER BOX

Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.

J. H. Bronx, New York—Fred C. House is with the Warburton stock, Yonkers, N. Y., and R. G. Edwards and Luella Morey are with the Lyric stock, Bridgeport, Conn.

M. M., Cambridge, Mass.—Sue MacManamy has been engaged for "Are You My Wife?" The opening date for this play has not been announced.

W. F., Weehawken, N. J.—Write to Samuel French for a copy of James Young's book, "The Art of Make-Up." It will undoubtedly satisfy you.

M. S., Indianapolis—The magazine you refer to is the house organ published by Selanick Pictures, Inc. Write to them at 729 Seventh Ave., New York City, for a copy. Mail sent to stars of the Selanick company to their office will reach them.

"BILLY," Somerville, Mass.—Evelyn Varden is with the Keith Players, Union Hill, N. J. (2.) "Somebody's Luggage" played in Boston Dec. 18-30. Look in Dates Ahead for company's route which will be listed when we receive it. (2) We would be glad to run a group picture of the Somerville, Mass., stock company.

INTERESTED READER—After leaving New York, "Flora Bella," with Lina Abarbanel, has played in Brooklyn and in Newark, N. J. The company is in the Dates Ahead under the name of the star, Miss Abarbanel. (2) Lawrence Grossmith is in "Love of Mike," which opens in New York on January fifteenth.

E. FLOWER, Brooklyn—The route of "Just a Woman" has been published regularly in the Mirror in the Dates Ahead column, and we advise you to go through your copies to obtain the entire route, as it would take more space than we can give in this column. You can find current and future dates for that company weekly in the Mirror. (2) We are sorry to be unable to help you in regard to your second question, but we know of no existing relationship between the people in question.

W. C., Brooklyn—Since playing in "The Song of Songs," Ernest Glendinning played in "A Modern Eve" and "Experience," with which he is touring at present. (2) We do not know the names of any pictures that J. W. Johnstone has played in since "Fifty-Fifty." He is now with the Lasky company. (3) Some of the more recent plays in which Conway Tearle has appeared in are "Sins of Society," "Cameo Kirby," "Ben Hur," "Elevating a Husband," "The Truth," "The Hawk," "The Liars," "The New York Idea," "Major Barbara" and "The Earth."

ACTORS' CHURCH ALLIANCE

The eighteenth annual meeting and election of officers of the Actors' Church Alliance will be held Tuesday evening, Jan. 10, at Ascension Memorial Church, West Forty-third Street, at 8:30 o'clock. The Right Rev. Charles Sumner Burch, D. D., Bishop Suffragan of New York, will preside and deliver an address. Addresses will also be made by Frederick Warde, William H. Crane, Rev. Dr. Silverman, Rev. Dr. Scudder, Rev. Walter E. Bentley and others. Reports of the secretary and treasurer will be received and a new and important project to be launched in February will be discussed. Refreshments will be served, and all members of the profession are cordially invited to attend.

MARRIED

Martin Luther Alsop and Hazel Louise Robbins were married in West Newton, Mass., Dec. 30. This is Alsop's third marriage. The second one terminated on Dec. 9 in San Francisco, where his second wife, Mrs. Alvin Alsop, divorced him. His first wife obtained her divorce in Chicago. Both are still living.

DIED

Mrs. MABEL BEVINS, wife of Chester Bevins, and known on the vaudeville stage and in motion pictures, died in Laramie, Wyo., Dec. 23 of ptomaine poisoning. She

was thirty-three years of age and was born at Staten Island, N. Y.

EDUARD STRAUSS, composer of dance music, died in Berlin last week. He was eighty-one years old. Eduard Strauss, like the other members of his musical family, was most noted for his dance music. He was almost as prolific a composer as his famous father, Johann Strauss, having written more than two hundred pieces of dance music, much of which has been played the world over. His father wrote 246 pieces during his lifetime and his brother, Joseph, known as the "Waltz King," was the composer of nearly three hundred pieces.

ERIC BLIND, who played Mr. Jarvis in "Grumpy," in Reading, Pa., Dec. 22, died in the hospital in that city, Dec. 31, while his wife was on her way from Baltimore to extend New Year's greetings. He was favorably known in the theatrical world. He joined the Cyril Maude company last Fall.

GEORGE MORTON, who was one of the last surviving members of the famous Booth and Barrett company, died Jan. 4, at the Actors Fund Home, on Staten Island, after a brief illness, from pneumonia. Besides having played with Booth and Barrett, he had been associated with such stars as Adelaide Neilson, Sir Charles Wyndham, Joseph Jefferson, and others. His last appearance was in 1908, with Dustin Farnum, in "The Virginian." Immediately thereafter he went to the home on Staten Island, where he was one of the most beloved members of the colony, and one of the most ardent workers for its success and the comfort of those who live there. He was very active, and up until ten days ago seldom needed the attention of a physician. Mr. Morton is survived by his wife, Ada Morton, who was also well known on the stage twenty-five years ago, and who resides at the Actors Fund Home. Frequently, during the last fifteen years he had been a contributor to THE MIRROR.

Mrs. GILBERT SAYLES, mother of Frances Sayles, died at her home in Buffalo, Dec. 30.

GERTRUDE WILMARTH, youngest sister of Anna Bates of "Old Lady 31" company, died suddenly Jan. 5 of apoplexy.

NEW YORK THEATERS

EMPIRE Broadway & 40th Street
Evenings at 8:30. Mat. Wed. and Sat.

Charles Frohman - - - - - Manager
CHARLES FROHMAN presents

MAUDE ADAMS

In J. M. BARRIE'S New Comedy

A KISS FOR CINDERELLA

Cohan & Harris (Formerly Candler Theatre)
Eves., 8:30; Mat., Wed. and Sat., 2:30.
Phone, Bryant 6344.

Cohan & Harris present

Captain Kidd, Jr.

A FARICAL ADVENTURE

By Rida Johnson Young.

BELASCO Theatre, West 44th St.
Eves. at 8:30. Mat. Thurs. and Sat. at 2:30.

David Belasco presents

FRANCES STARR

In a refreshingly new comedy

LITTLE LADY IN BLUE

By Horace Hodges and T. Wigney Percyval,
authors of "Grumpy."

GAIETY Evenings at 8:30; Mat., Wed. and Sat. at 2:30.

WINCHELL SMITH and JOHN L. GOLDEN
present the season's success

TURN TO THE RIGHT

By Morris Smith and Hazard.

REPUBLIC Theatre, West 40th St.
Eves., 8:30. Mat., Wed. and Sat., 2:30.

Arthur Hopkins presents

Good Gracious Annabelle

A New Play by Clare Kummer.

NEW YORK THEATERS

New Amsterdam Theatre, West 42nd Street.
Evenings at 8:15; Matines, Wednesday and Saturday at 2:15.

Klaw & Erlanger's Unrivaled Musical Comedy Success

Miss Springtime

Music by Kalman. Book by Bolton.

HUDSON 415 West 44th Street, Eves. 8:15. Mat. Wednesday and Saturday.

HENRY B. HARRIS - - - - - Manager
KLAW & ERLANGER present

Elsie Ferguson

In a new comedy of today

SHIRLEY KAYE

By HULBERT TOOTNER

KNICKERBOCKER Theatre, B'way & 42nd St., Eves. 8:15. Mat. Wed. and Sat. 2:15.

Klaw & Erlanger - - - - - Managers

DAVID BELASCO presents

David Warfield

IN HIS WORLD RENOWNED SUCCESS

THE MUSIC MASTER

Seats 4 weeks ahead

GEO. COHAN'S Theatre, B'way, 43d Street, Tel. Bryant 392.

Eves., 8:30. Matines, Wed. and Sat., 2:30.

KLAW & ERLANGER - - - - - Managers

Henry Miller presents

Ruth Chatterton

and company incl. BRUCE McRAE in

Come Out & Kitchen

"Fragrant, diverting, appealing."—World.

ELTINGE Theatre, West 42nd St.
Evenings at 8:30. Mat., Wed. and Sat., 2:30.

A. H. Woods presents

CHEATING CHEATERS

By Max Merz

LONGACRE Theatre, 45th St., W. of B'way.
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Mrs. ANNA TALIAFERRO ABELL, who for ten years conducted an agency for stage children in this city, died Jan. 4 at St. Vincent's Hospital of a complication of diseases. She was the mother of Mabel Taliaferro and Edith Taliaferro.

STANISLAUS STRANGE, the well-known librettist, died Jan. 2 at his home, 112 Cathedral Parkway, New York, after a long illness. He was fifty-six years old and had lived in this country the greater part of his life, coming from Liverpool in 1880. He was the author of the librettos of a number of successful comic operas, among the best known of which are "The Chocolate Soldier," "The Jolly Musketeer" and "Dolly Varden." Mr. Strange suffered a paralytic stroke five years ago, and since that time he had been failing in health.

WILLIAM ELLIS SMEDLEY died suddenly of heart disease in Providence, R. I., Dec. 18. Mr. Smedley was the elder of the well-known Smedley "Twins," popular favorites in vaudeville a decade ago. As a child he played many prominent parts, among them "Little Lord Fauntleroy," Arthur Wray in "Rosedale," Grace Logan in the original cast of "Human Hearts," and was for several years a juvenile member of the Smedley Sketch Club in vaudeville. His last public appearance was with William Gillette, Blanche Bates and Marie Doro in "Diplomacy." He was the son of William H. and Edna Smedley, and is survived by his brother Edwin. The interment took place in Providence.

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NEWS OF STOCK PLAYS AND PLAYERS

The MIRROR ANNUAL will be dated Jan. 27, instead of Jan. 20, as previously announced. Correspondents are requested to mail their reports early.

BROOKLYN 5TH AVENUE STOCK

The Fifth Avenue Stock Company, in Brooklyn, is a sterling organization, one of the best stock companies in business. Since it began last October it has offered the best stock plays, and the company has won the playgoers, who for a long time thought that stock in Brooklyn died when the Crescent quit. The Fifth Avenue company stands on its merit. It was started without any solicitation; no monetary interests were involved. The men who backed the company put up their own money, took all the chances, produced the goods, and won. The management has fulfilled every promise made. Many of the old patrons of former stock companies in Brooklyn have written Director H. F. Horne, thanking him for his efforts and assuring him of their appreciation.

The company gave an excellent presentation of "The Divorce Question" last week to a record week's business only excelled by one previous week in the season.

The production was far above the average of stock productions and received very favorable comment, the work of Miss Irene Summery as Mame, Mr. Henry Gsell as Dople Joe, Mr. Edmund Abbey as Father Jerome, being of the highest order, and the Misses Young, Spring and Messrs. Wilson, Blair, Barnard, Loomis and Malone also gave excellent portrayals of their roles. The entire production was under the personal direction of Harry Horne. There have been but two changes in this company since its opening performance, eight of the ten original members still being with the company.

"HELP WANTED" IN SALEM

SALEM, MASS. (Special).—The bill at the Empire first week of the new year, "Help Wanted," proved to be one of the best the company has yet offered. The stage settings were all good and each performance went off with real holiday spirit. David Baker is proving to be an acquisition to the company and he is to be commended for his excellent portrayal of Jerrold Scott; Miss Ruckert as Gertrude Meyer had a part to which she was well suited, bringing to it her usual sincerity and earnestness and making the little stenographer a very real person. Mr. Noa as Jack Scott played the part—what little he had to do—with his customary ease and ability; Miss Knowles presented an exceedingly clever bit of character work as Mrs. Meyer—she looked the part to perfection and kept the audience in a continual gale of laughter while she was on the stage. Miss Knowles has a number of excellent characterizations to her credit and is a prime favorite in Salem. Miss Hill brought her usual cleverness to the part of Katherine Wiggins; Miss King as a "flashy" stenographer was very good, and Mr. Thompson as the old bookkeeper was very acceptable. Week Jan. 8 "The Hawk." DOROTHY BENNETT.

NEW YORK WOMAN IN SPOKANE

SPOKANE, WASH. (Special).—Auditorium: Dark, Dec. 30. American: Jane Urban, leading woman of the American Players, was succeeded by Jessie Arnold Jan. 7. Miss Arnold is the wife of Edward Ross, New York dramatist, and has had extensive experience. Her last work was at the Wigwam in San Francisco. Miss Urban has not announced her plans for the future, but she will remain in Spokane for a short time at least. The American Players presented "The Misleading Lady" week Dec. 24. Harry Leiland did well as the escaped lunatic; Miss Urban in the name part handled the varied moods in a convincing manner; Ben Erway played the role of the pseudo cave man flawlessly. "Sinners," with Henry Hall in the lead, is underlined.

ROBERT S. PHILLIPS.

"PUDDIN'HEAD WILSON," ELMIRA

ELMIRA, N. Y. (Special).—The capable Mozart Players scored an emphatic success in "Puddin'head Wilson" at the Mozart Jan. 1-6 to capacity business. Stage Director Lee Sterrett in the title-role gave the first real glimpse of his unusual talents and played the part ideally. Edward Everett Horton was a thoroughly adequate Chambers and Harriet Duke made a pleasing Rowy. J. Harrison Taylor did well as Tom Driscoll; Caroline Morrison was good as Roxey, and Hazel Corinne proved a winsome Hannah. Others who added to the general excellence were R. Thomas Holden, Dan Malloy, Edward McMillan, J. P. Lealand, Dave Callis, Henry Willman, Edwin Hitchcock, Lillian Stuart, Girard Patterson, and Ray C. Owen. The production was beautifully staged and the costumes most attractive. "The Woman in the Case" Jan. 8-13.

J. MAXWELL BEERS.

REPERTORY IN SHEBOYGAN

SHEBOYGAN, WIS. (Special).—Sheboygan Opera House: The Gifford-Young Stock company opened a week's engagement Dec. 25-31 and did a fine business and gave excellent satisfaction. The following plays were presented: "Help Wanted," "The Penalty," "Money," "The White Slave Traffic," "Damaged Goods," "It Happened in Kokomo," "Wife for Wife," and "Get Rich Quick."

Warrington: The company is composed of the following players: Hakel Gifford, Earl Young, Gene Maxwell, Ben Essell, John Fleming, Charles Minger, Doris Bonita, Corine McDonald, and Margaret McDonald.

The Jolly Five, a local dramatic organization presented "Bar Z Ranch" Jan. 1 to S. R. O. JOHN G. FROIDEL.

MANAYUNK ON THE MAP

MANAYUNK, PA. (Special).—Seymour De Deyn, a widely-known actor and stock manager, and his Associate Players, opened a season of permanent stock at the re-decorated and renovated Dixie Theater at Manayunk, Pa., on Christmas Day with "Within the Law" as the opening attraction. The company made a most favorable impression from the inception. The second week opened New Year's Day with "Bought and Paid For" as the bill. This will be followed by "Under Cover" the week beginning 8. The personnel of Mr. De Deyn's company includes as Pauline Raff, Smythe Wallace, Daniel Hamilton, Charles Foster, George MacIntee, Forrest Zimmer, Charles Soel, Allie Aubrey, Carl Norman, Virginia Elwood, Verona Albertson and Beverly Bruce.

BRIDGEPORT'S MERIT

BRIDGEPORT, CONN. (Special).—William H. Isham, owner of the Lyric, made and kept a good resolution for the New Year when he presented Bridgeporters with a gift which is appreciated and adored by us, viz., a new leading lady in the Lyric Stock company, Miss Frances McGrath, direct from Keith's Stock, New York City. Her premiere vehicle, chosen for Bridgeport's new year, was the Broadhurst drama, "To-day." She is youthful and her acting is delightful. Her delineation of the part of Lillie Wagner left an impression never to be forgotten. So we extend Miss McGrath our New Year's greetings, while thanking Manager Isham for his find. Her support was well balanced in the all-star cast. The leading man, David Herblin, playing the role of Frederick Wagner, up to his usual standard, gave us his very best acting, in conjunction with that of his new opposite lead, Miss McGrath. Another Keith addition to the local forces, Lucelia Morey, playing Mrs. Garland, got a big hand for her good work, in an asset to any production. Possessing pleasing personality and magnetism and displaying modish gowns, Miss Morey is a credit to the company; William Everts as Heinrich Wagner, the father, and Rita Harlin as Emma Wagner, the mother, made a delightful elderly German couple, whose German accent was perfect; the part of Mrs. Darlington, portrayed by Ethel Dagget, was ably done; Miss Dagget's work as Susie in "A Full House" still stands out vividly, making her a local favorite. The maid in "To-day" was Geraldine Sloane; the butler, Frank Peck. Director Roland G. Edwards wisely names this company an all-star aggregation. Each and every one gives wonderful support to the two stellar leads, Mr. Herblin and Miss McGrath, who supply in turn an even balance to the cast. Week Jan. 8-13, "The Song of Songs," Miss McGrath having played the Irene Fenwick part in the New York Keith Stock production of this play. Included in this cast will be Bernard Thornton and Walter Marshall, whose work needs no introduction here.

"ETERNAL MAGDALENE"

NEW BEDFORD, MASS. (Special).—The new year was ushered in with a remarkable production of Miss Julia Arthur's great success, "The Eternal Magdalene," Jan. 1-6, by the All-Star Stock company. As old as is the theme of "The Eternal Magdalene" its treatment is so modern and new that it gains infinitely in strength by the very fact that its auditors instinctively feel they are witnessing events in which they themselves might easily have been prominent actors. Enid May Jackson played the leading role in a convincing manner—the very best dramatic performance that she has ever given here this season. Miss Jackson is deserving of much praise. As Elijah Bradshaw Alfred Swenson was dignified and portrayed the character with intelligence and skill; the John Bellamy of William Townsend was well played; Arthur LaRue was excellent in the part of Paul Bradshaw; Carrie Lowe made an ideal Mrs. Bradshaw; Fred Sutton, Dorothy Beardsley, Bob McClung, Beulah Munroe, Thomas Whyte, and M. A. Kelley gave good support. The production was staged under the personal direction of Arthur Ritchie and was all that could be desired. Large attendance. "50 Miles From Boston," Jan. 8-13; "The End of the Bridge," Dec. 15-20. W. F. GEE.

"ROLLING STONES" IN DES MOINES

DES MOINES, IA. (Special).—The Princess Players in "Rolling Stones," week Dec. 31, made another pleasing impression, and the new players bid fair to be most popular. Albert Phillips, the new leading man, as Buck Ryder, must share the stellar honors this week with Philip Sheffield, as Dave Fulton; Mr. Sheffield shows a great deal of enthusiasm in his work, and is always most pleasing; Elsie Riser, as Anna Anderson, does much with an unimportant role; Tamson Mauker, as Norma Noggis, is one of the bright spots of the play; her scenes with Philip Sheffield especially interesting; Mrs. Morrison, as Mrs. Brannigan, gives her usual clever character portrayal; Wm. Forestelle, as Dennison, a detective; Jerome Kennedy, as Mr. Brannigan; Eleanor Brent, as Emma Braden; Alan Robinson, as Braden; Jack Marvin, as Strawbridge, complete the cast of the more important members.

"The Eternal Magdalene," week of Jan. 7; "Some Baby," week 14; "On Trial," week 21. KAHN.

"KICK IN" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—The Dubinsky Brothers Stock company presented at the Tootle Theater, Dec. 31-Jan. 6, "Kick In," one of the most successful attractions of their season. Ed Dubinsky and Eva Craig were excellent in their roles of Chick Hewes and Molly. Claire Le Maire deserves special mention for her realistic work as Myrtle Sylvester and Barney Dubinsky scored heavily as the "dope" brother, Charley Gary. The cast was excellent throughout, and the play has been pleasing capacity houses. "Baby Mine" followed. JOHN A. DUNCAN, Jr.



JANE MORGAN,
Leading Lady with Hyperion Stock Co., New Haven.

Jane Morgan, now leading lady with the Hyperion Players in New Haven, is one of the most popular and talented players in stock work. She is English by birth but came to this country at an early age; her first home here was in Montana, but later she came to Boston and made a study of the violin. Her first appearance on the stage was as an opera singer. Miss Morgan is very well known in the West. For several years she played in Halifax, Nova Scotia, and prior to her engagement in New Haven she appeared for a full season in Hartford. Miss Morgan has now been leading lady with the Hyperion Players for

two years, and New Haven theatergoers trust that she may remain indefinitely. There are few actresses more versatile, and while in New Haven she has appeared in parts of every type. Her work in "The Outcast," which was recently presented, was one of the best acts Miss Morgan has ever done. The Hyperion Stock Co., in New Haven, is one of the most capable stock companies in the country, and a number of well-known players appear each week in support of Miss Morgan and her co-star, Charles Carver. Large business is the rule. SEYMOUR WEMYSS SMITH.

TED DALLEY CO. IN KANSAS

HUTCHINSON, KAN. (Special).—Home (W. A. Lee, manager): The Ted Dalley Stock company in "Within the Law," Dec. 25-27. The cast was well chosen and the company was rewarded by S. R. O. houses at all performances. Miss Stella Wimmer as Mary Turner was excellent in her part, as was also Mitty Devere, who played the part of Richard Gilder; Miss Alice Mason as Aggie Lynch, cousin of Mary Turner, also deserves much credit for the part which she took. The same company in "The Princess of Panama" Dec. 28-30. Good houses at all performances. This play was a delightful refreshing comedy that kept the audience in laughter from the beginning to the end. Mr. Dalley as Christopher Colt, Jr., portrayed his part splendidly and caused much laughter at the many predicaments in which he was placed. Mitty Devere as Bert Bellamy was also good in his part and caused much laughter. The same company in "Arizona" and "The Devil" week Jan. 6.

C. W. OSWALD.

WALLACE PLAYERS' 54 WEEKS

The Chester Wallace Players, one of the most successful stock organizations in the country, and one that has made good and broken records in many towns where others have failed, completed a special twelve weeks' return engagement at the Morgan Grand Opera House, Sharon, Pa., Dec. 30, making in all fifty-four weeks this company has appeared in Sharon, and always to good business. They moved to the Majestic Theater, Butler, Pa., Jan. 1, where they jumped into instant favor, playing to large houses from the opening. Their opening play in Butler was "Within the Law." This was followed by "The Traveling Salesman," "What Happened to Mary," and "Elevating a Husband." The company numbers thirteen people and, aside from Mr. Wallace, the owner and manager, includes Miss Elizabeth Daye, Miss Margaret Merriman, Miss Dorothy Sutton, Miss Betty DeNar, Miss Maude Moore, Phil Heege, Fred Reto, Elmer Wallace, Ira H. Moore, Thomas Wilson, Walter Sherwood, scenic artist, and G. B. Swartz, business manager.



BEVERLY BRUCE

Ingenue with Severin De Deyn Players, Dixie Theater, Manayunk, Philadelphia. She has a good deal to do with the success of the energetic stock company to which she is attached.

NORTHAMPTON PLAYERS

NORTHAMPTON, MASS. (Special).—Academy (Bertram Harrison, manager): After a week's vacation the Northampton Players reopened Christmas Day in a finely rendered presentation of "Beverly's Balance." Gilda Lorry was charming in the leading role. New Year's week the bill was an elaborate production of "The Squaw Man." Selmer Jackson in the lead was altogether satisfactory. Both Miss Lorry and Mr. Jackson are doing notably good work with the municipal company. The piece, with scenery by Seymour T. Parker, was beautifully and adequately mounted. James H. Doyle, resident director, was responsible for an excellent production. He also played Cash Hawkins with telling effect. His wife, Gertrude DeMont, played the child Hal. Among several visiting professionals Charles Mylott as Big Bill, contributed a first-class bit of acting.

The piece also introduced to Northampton audiences Sydney Riggs, who will play juvenile leads. Mr. Riggs comes with an excellent record for personal achievement and association with leading people in the profession and promises to be a valued addition to the company.

William Pringle, original member of the Northampton Players, has been ill with pneumonia, but will return to the company with the presentation of "The Rose of the Rancho."

Mr. and Mrs. Selmer Jackson gave a brilliant little party to see the old year out. Among the guests were members of the Northampton Players, visiting professionals and some of the extra players who were in town for "The Squaw Man."

MARY K. BREWSTER.

CLIMAX IN MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—Minneapolis have become so accustomed to a lavish holiday attraction at the hands of Manager "Buss" Bainbridge that one might almost say that nothing offered Christmas-New Year's Weeks would startle them. Nevertheless, this year a stupendous production of "Babes in Toyland" caps the climax, for certainly no stock venture in Minneapolis has ever quite equalled this production. The entire Bainbridge Light Opera Company acquitted themselves in fine style, but especial honors must go to Ross Mobley for his very able leadership of the orchestra, and to Robert Westernman, master carpenter, and Axel Lindahl, scenic artist, through whose efforts the nine gigantic scenes were built and painted. The production was staged under the personal direction of Mr. Alonso Price. The regular Bainbridge Light Opera Company was augmented by a company of children and the Working Boys Band. There were extra matinees Christmas and New Year's Days, and on Tuesday, Jan. 2, the children from the many Settlement Houses in the city were guests of the Minneapolis Journal at a special matinee performance. Surely, "Babes in Toyland" was a most happy selection for a holiday attraction for both the kiddies and grownups. "The Red Widow," week 7.

CAROLINE BEIDE.

FINISH AT PORTLAND, ORE.

PORTLAND, ORE. (Special).—Big houses were the rule the last week of the year at the Baker, where the Alcazar Players offered "The Trail of the Lonesome Pine." This play has never been done better in Portland, in cast or in staging. Ruth Gates was a winsome June, and Albert McGovern a winning John. The genuineness of Dave Tolliver (Will Lloyd) and the fierceness of Judd Tolliver (George Taylor) gave strong color to the main action of the play. George Webster shone as a comedian in the role of Uncle Billy.

LOGAN.

"JUST A WOMAN," SCRANTON

SCRANTON, PA. (Special).—Academy: "Just A Woman" was the offering of the new Poli Stock Company, week of Jan. 1 to capacity houses. Gertrude Fowler, as The Woman, gave a good account of herself, winning approbation without stint and greatly pleasing the capacity houses. Frank Charlton as The Man did work which stamps him as an actor of rare ability. Mabel Griffith as The Lady, May Hurst as a Polic Girl, Margaret Johnson as Mimi, Rexford Burnett as The Boy, Larry Brooke as Lascelle, Howard Smith as Sanford, Jerry O'Day as Emerson and John Elliot as The Court did excellent work in their respective parts. The remainder of the cast gave adequate support. The staging of the play left nothing to be desired. "It Pays to Advertise," week of Jan. 8.

Poli: Manager Whitbeck is certainly giving the people of this city what they want in vaudeville as is attested by the capacity houses week Jan. 1. We had John G. Sparks and company, Pederson Brothers, Church and Trainor, Kathryn Dahl, Melody Monarchs and Maids, Hale Norcross in "Love in the Suburbs," Granville and Mack and others. The photoplays were Lillian Walker in "Indiscretion," and Gladys Coburn in "Battle of Life"; both scored big. Photoplays at the Strand and Majestic to increasing business. C. B. DERMAN.

STOCK AT NEWBURGH

NEWBURGH, N. Y. (Special).—Academy of Music: Harry A. March presented Miss Marguerite Fields and her stock players to a splendid week's business, week Dec. 25. Ralph Campbell is still Miss Fields' leading man, and he has always pleased the public wherever he plays. The plays this season are all successes, namely, "The Man on the Box," "The Law of the Land," "Along Came Ruth," "Fine Feathers," "Mrs. Dane's Defense," "Tongues of Men," "A Widow by Proxy" and "Kick In."

The Newburgh patrons were well pleased with all the Broadway successes, as the theater was well filled every matinee and evening. The cast supporting Miss Fields is an excellent one, as always can be expected with any show or production under the eye of Doc March. The players are Misses Kent, Blake and Love; Messrs. March, Macy, Lovae, Bassett, Herron, Clafin and Anderson.

For the beginning of the New Year, Joseph Payton and his players played a week's engagement at the Academy, Mr. Payton has a select company of players and also productions, namely, "The Story of the Rosary," "One Day Within the Law," "The Great Divide," "The Woman He Married," and "Officer 666." The company is enjoying good business wherever they appear. A. EDWARD WALKER.

LEADING LADY A BRIDE

BROCKTON, MASS. (Special).—The Hathaway Players in "The Littlest Rebel," Jan. 1-6, gave a fine production to capacity houses. Betty Brown as Virgie Carey, the little rebel, won the hearts of her audience. Hooper Atchley as Lieutenant-Colonel Morrison, and John B. Whiteman as Captain Carey did remarkably good work. Lillian Neiderbauer as Mrs. Carey gave a fine impersonation of a Southern lady; Marion Chester as Sally Ann and Ben Hadfield as Uncle Billy, two slaves, furnished some good comedy; Herbert De Guerre as the General had a make-up closely resembling General Grant and gave a fine impersonation. William H. Dimock, Forrest Abbott, Harry LaCour, Earl Maine, and Bert Campbell did good work in their respective roles. The stage settings, under the direction of William H. Dimock, were elaborate and very realistic. "It Pays to Advertise" week Jan. 8.

Manager Warren Hicks O'Hara of the Players and the All Star Stock of New Bedford was married in this city to Enid May Jackson (Fulton), the leading lady of the New Bedford company, Sunday afternoon, Dec. 31. The ceremony was performed by the Rev. Dudley Hayes Farrell of Unity Church at the pastor's residence. The couple were recipients of many presents from their numerous friends.

W. S. PRATT.

STOCK PRICES ADVANCED

Elbert and Getchell, managers of the Princess Stock Theater, in Des Moines, Ia., have informed their patrons of an advance in prices at that house. The notice contains the following:

"Balcony tickets, for both matinee and night, will be five cents more, and main floor seats will be five and ten cents more, both afternoon and evening. Mezzanine seats will be five cents more, while gallery and box prices remain the same as now. It costs twenty-five per cent more to operate this theater now than it did four years ago, and everything has gone up in price, except theater tickets."

WINIFRED ST. CLAIRE IN N. J.

PATERSON, N. J. (Special).—The Empire. Winifred St. Claire's Theater, played to a record breaking New Year's week with "Outcast" as the offering. The company is rounding out their fifth month of success in high-class plays, and will remain there during the rest of the season. They are playing "Polly of the Circus" this week. Director Reid, who was connected with the Henrietta Brown Stock company in the old Paterson Opera House, is much in evidence, also Robert B. Gleckler, who played the leads with that organization, a position he is holding with the Winifred St. Claire company.

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WHO, WHERE, WHAT IN STOCK

At the Baker Theater, Portland, Ore., the Alcazar Players appeared in a revival of "The Great Divide," Dec. 31, with mid-night matinee New Year's Eve to capacity. Ruth Gates and Albert McGovern in the leading roles. Mr. McGovern's performance of Stephen Ghent stamps him as an actor of unlimited ability. "Rolling Stones" followed.

"45 MINUTES FROM BROADWAY"

SEATTLE, WASH. (Special).—The Wilkes Players at the Orpheum gave an enjoyable presentation of "Forty-Five Minutes From Broadway," Dec. 24-30, under the direction of William C. Walsh, who also appeared in the cast. The attendance averaged good business. Norman Hackett in the leading role showed his skill and ability to good advantage. Gladys Eymann won favor in the role of Mary Jane Jenkins. Pearl Cook, Dora E. Sullivan, George Hand, Norman Feuzier, and others contributed to the success of the performances. Same company in "Little Johnny Jones" Dec. 31-Jan. 6. BENJAMIN F. MESSEURVET.

WILKES PLAYERS, SALT LAKE CITY

SALT LAKE CITY (Special).—The Wilkes Players presented week Dec. 24, "Seven Keys to Baldpate." Cecil Kirke was well liked as Magee, Cliff Thompson scored as Peters, the Hermit, Miss Nana Bryant as Myra Thornhill was clever. Ancy T. McNulty did a good piece of work as "Lou Max," and Huron L. Blyden as Kennedy was splendid. Claire Sinclair, Charlotte Treadway helped make the production a success as did also Frank Bonner, Frederick Moore, George Barnes, Ferdinand Munier and J. V. Kirkpatrick. The play was well staged under the personal direction of Huron L. Blyden. Current week the Wilkes Players present "The Morals of Marcus," and following that will play "Within the Law." In the latter, Cecil Kirke, leading man, and Ancy T. McNulty, character comedian, played two seasons under the direction of Selwyn & Co., appearing in something like 570 performances as English Eddie. Mr. Kirke played "Dick Gilder" with Catherine Tower.

HURON L. BLYDEN.

OLIVER PLAYERS IN INDIANA

SOUTH BEND, IND. (Special).—Otis Oliver Drama Players did capacity business at South Bend, Ind., week Dec. 24, in "Misleading Lady" and "Common Law." The company opened New Year's Day at the Family Theater, La Fayette, Ind., for permanent stock, with "Misleading Lady"; second week, "Under Cover"; third, "Within the Law." Lillian Desmonde, leading woman of the company, made a flying trip to Philadelphia last week to visit her parents. Mr. and Mrs. John D. Hammond (Lillian Desmonde) celebrated their first wedding anniversary, 30, by entertaining the entire company at supper. "Watch Your Step" company at Oliver Theater, South Bend, Jan. 1. Pictures at the Auditorium. HARRY J. WALLACE.

VAUGHAN GLASER IN CLEVELAND

CLEVELAND, O. (Special).—The Duchess Theater, which has been dark for some time, opened Jan. 8, with Vaughn Glaser and his stock company; indefinite engagement. Mr. Glaser is well known to local audiences, having played several stock engagements at the Colonial, Prospect and Duchess theaters. His company will include Bernard McOwen, who has been prominent the last few seasons with the Colonial Players; Miss Emille Leasing, who was with the Colonial Players two seasons ago; Miss Constance Kenyon, who has been associated with Mr. Glaser in stock several years. Others will be William Corbett and William Powell.

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MAN OF THE WORLD RETURNS

After Fifteen Years and Finds His Wife Married Again—First Time of the Play on This Side, in Boston

BOSTON (Special).—The Henry Jewett Players at the Copley Theater are making a name for themselves by their excellent revivals of modern plays. "The Admirable Crichton," "Arms and the Man," "The Importance of Being Earnest," and "Mrs. Danvers' Defence" have all shown that in the company at the Copley, our city has an organization that is worthy of the support of playgoers who like the best that the theater has to offer. Last week's play, "The Odd Man Out," is a comedy in three acts by Harold Brighouse. It was given for the first time in America and proved to be a victorious and lively play, often crossing the boundary between comedy and farce. The plot concerns a man of the world who returns after fifteen years like Enoch Arden, to find that his wife has married again, believing him dead. He has returned because of a desire to see her. His daughter is having problems of her own to decide and the returned father quickly projects himself into the situation. The dramatist has a most delightful way of presenting the humorous side of his plot. After seeing "Hobson's Choice," Mr. Brighouse's successful comedy, and "The Odd Man Out," one is convinced that the playwright is really "worth while" in every sense of the phrase. It will be interesting to see his next play.

Changes have been made in the cast of "You're in Love" at the Malesic. Harry Clarke, the husband of Nora Bayes, is now playing the part of the youth who signs the platonic marriage contract. Lloyd and Wells, dancers, now introduce some eccentric steps in the yacht scene and another team of specialists, Cunningham and Clements, are enlivening the same scene. Mr. Barabretto and Al. Roberts have been succeeded by Lawrence Wheat and Roy Atwell. The New York engagement of "You're in Love" at the Casino Feb. 1 and Arthur Hammerstein expects that his musical piece will prove the hit of the season. Changes

at our playhouses last night, Jan. 8, brought "Miss Springtime" to the Tremont, where that musical play started out successfully. A musical farce, "Canary Cottage," came to the Park Square with Trilix Frigiana. Charles Ruggles and Herbert Corbitt in the cast. Still a third musical piece opened at the Colonial where "Pon-Pon," with Miti Hakea supported by Tom McNaughton, began a brief return engagement. At the Copley Theater, the Henry Jewett Players gave Shaw's "Man and Superman," probably the most popular of Shaw's plays. At the other theaters: Plymouth (Grace George) in "Major Barbara"; Hollis (Pollyanna) with Wilbur, Emily Stevens in "The Unchastel Woman"; Schubert, "The Passing Show of 1916"; Malesic, "You're in Love." The Castle Square Theater has been doing a large business with "Bringing up Father in Politics." Charles H. Yale, the manager, is a Boston man and is renewing old friendships. Although he started in the legitimate, supporting Charles Fechter in "Hamlet" at the old Globe, he soon drifted into extravaganza and musical shows, with which he has been connected ever since. "Little Women" is coming to the Castle Square in a few weeks. Early in the season it was announced at another house but owing to changes in managerial plans it will not be seen at the Castle Square. In the cast of "Come Back to Erin" which will be at this theater next week, there is a player who has won renown within the last few months—the famous George Seelvin. Walter Lawrence is the star of the play but Seelvin's name heads the cast. No hint is given by the advance agent as to the identity of the actor who thus doubles his part. Perhaps some reader of the Mirror can inform Boston playgoers when George Seelvin first had his name on a playbill. The daily papers have not been able to solve the mystery with any degree of certainty.

DEBLY CLAPP.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—"Twin Beds," with Lela Alber, Antoinette Rochester, J. Morrill Morrison and Marguerite Bisset, did an excellent business at the Heilig Dec. 31-23, although a repeater and despite the Christmas

The 2,000-seat theater at Broadway and Stark streets, built for the Orpheum, occupied last night by John Conditine's Empress circuit, and lately operated unsuccessfully by Turner and Dabken of San Francisco with motion pictures, has been refurnished and reopened as a picture house by Edwin S. James, proprietor of the Malesic Theater. The house is now named the Broadway.

The Orpheum rounded out the year with an excellent bill topped by "The Age of Reason," featuring Sylvia and Genevieve Tobin, Pat Rooney and Marion Bent, and Mayo and Tally, were recalled again and again.

The well-advertised and well-executed stunts of the Great Hardeen drew capacity houses to Panatier's usual. The entire bill was meritorious. This evening is showing Holman in the "Lass of the Lumberlands" as the picture feature.

"Three of a Kind," a musical comedy, made a distinct hit among the patrons of the Lyric.

Strong added attraction was the vaudeville act by the Four Boys.

La Viva was the stellar attraction of the holiday week at the Hippodrome. At the Strand, Deacon Jones's Quartet was the winning feature.

J. G. Von Herberg, well-known picture man of Seattle and part owner of the Class A Columbia Theater, in Portland, has made a big

promise by paying \$21,500.00 for a 10-month-old Holstein bull which was auctioned at this year's Pacific International Livestock show, in Portland.

JOHN F. LOGAN.

PITTSBURGH

PITTSBURGH (Special).—"Alone at Last," with Forest Hunt and Mabel Weeks was the attraction at the Lyric Jan. 1-4, drawing large

houses. "Love O' Mine," Jan. 8-13.

George Arliss appeared at the Lyric Jan. 1-6, in "The Professor's Love Story." The company

supporting Mr. Arliss was a splendid one, among which were Molly Pearson, Margery

Mande Violet Kemble Cooper, Edna Kent, Grant Stewart, Mrs. Arliss, and Ethel Dane.

Gracie Summet kept Lyceum audiences in continuous laughter during the three acts of "Mrs. Murphy's Second Husband." This offering drew

crowded houses Jan. 1-6. "For the Man She Loved," Jan. 8-13.

Edwin Arliss and Robert Wayne headed the bill of vaudeville at the New David New Year's

week. Others on the bill were good. Eddie Foy and family headlined week Jan. 8. The mammoth

production of "Intolerance" is in its third week at the Pitt and will run indefinitely.

The Gaiety had the Spinel Revue: Victoria

saw two burlesques, Our Pleasure Party and "Look Out Below." There was an improvement

in the offering at the Academy, Jan. 1-4.

"Little Lost Sister" was the offering of the

Empire Stock company at the Empire, Jan. 1-6. This piece has been seen here on several occasions, but still continues to draw. These players

saw the piece a pleasing presentation. "Blindness of Virtue," Jan. 8-13.

On New Year's Day three performances were

given at the Davis, over 7,000 people witnessing the performances.

D. J. FACKINER.

DENVER

DENVER, COLO. (Special).—That sure-fire favorite, "The Bird of Paradise," played to ten excellent houses at the Broadway, beginning Dec. 24. The production was up to the usual standard. Among a satisfying cast James Appleby as the Missionary merits special mention. The house is dark one week, and reopens Jan. 9 with "Everywoman."

The Debanes gave its usual Christmas feature of a fairy-like, spectacular play, this time

"The Blue Bird," for two weeks, with daily

matinees. Helen Thebus was all that could be

wished as the Brother, and little Florence

Roberts was delightful as the Sister. Leah

Winifred, from the former Crescent Theater,

Brooklyn, appears in the new leading lady in

"Romance," week of Jan. 8. The Orpheum did

a fine holiday business with "The Forest Fire."

1917 started off with a bang-up show headed by

Sophie Tucker. FARMER D. ANDERSON.

BUFFALO

BUFFALO, N. Y. (Special).—One of the finest acting parts seen here this season is John Barrymore's characterization of Falder in "Justice," at the Star Theater, Jan. 1-6. A. P. Heagles as Cokemon stands out as remarkably fine. There is a positive relief when the curtain drops. "The House of Glass" week Jan. 8.

Trilix Frigiana was the big bit of "Canary Cottage" at the Teck Jan. 1-6. The best part

of the play is carried by Charles Ruggles and Dorothy Webb. "Hearts of Erin," week Jan. 8.

For the Man She Loved, Beth O. Merrill gave the part of the girl a splendid reading at

the Malesic Jan. 1-6. Francis Bayes in the

part of the man was effective. "Fox O' My Heart," week Jan. 8.

The Four Marx Brothers, in their act, "Home Again," at Shea's, Jan. 1-6, was well received

as when seen here before. "The Frame Up," presented by Claude Gillingwater and

company was appreciated. The balance of the

bill was good.

Thousands of people, pleasure seekers, crowded

the Lyric Jan. 1-6 to see the Sicilian Serenaders. The others on the bill were very good

entertainers.

Rager crowds welcomed Ben Welsh and his

big show to the Gaiety Jan. 1-6. "Puss-Puss,"

week Jan. 8.

The bill presented at the Olympic Jan. 1-6

brought capacity houses. "The Wedding Party," a musical comedy offered by Harry

Sauber, is a dainty song and dance revue with a

good chorus. The special attraction, "The

Divorce Question," was a success.

JAMES W. BARKER.

MONTREAL

MONTREAL (Special).—At the Princess, Jan. 1-6, Guy Bates Post appeared in his new play

"The Masquerader," founded on Katherine Cecil

Thurston's novel, John Chlicote, M. F., but

brought up to the issues of the present day. It

is a cleverly constructed play and the characters

are clearly outlined. In the dual roles of John

Chlicote and John Loder Mr. Post is supported

by a well balanced company. Thais Lawton

is excellent as Eve Chlicote; Louis Calvert

gives a fine characterization of the old servant,

House of Glass, and the Temple does a neat little

bit of work as Robbins. The scenery is very effective.

"Very Good Eddie" Jan. 7-12.

At His Majesty's, "Intolerance," in its second

week, Jan. 1-6, "Daddy Long Legs," Jan. 7-12.

Will J. Ward in Irish songs, Leona La Mar,

"The Girl with the Thousand Eyes," who does

some wonderful mind reading and prognostication,

and W. H. Macart and Ethelne Bradford in a

clever little sketch, were among some of the

good things at the Orpheum.

"Sassette," a play by Briceux, was given its

American premier at the National Francis. The

play deals with social problems; this time the

subject of children by their parents when im-

mersed in social life. Blanche David scored

heavily in the leading role. Fred Cavin, a

child of eight, made his debut and gave a most

artistic performance. Billy Arlington and the

Golden Crook Girls give a good, bright show at

the Gaiety.

W. A. FARMAN.

JACKSON, MISS.

JACKSON, MISS. (Special).—While it was a

good Saturday night house for "The Girl Who

Smiles," Dec. 30, at the Century (W. L. Fall,

manager), and the offering fairly well received,

the company has been success, tested by the

absence of several of its members on account

of sickness. "Katinka," 8; "Linger Long Lucy," 11;

"Watch Your Step," 18; Rose Stahl, 20. The

Majestic had Marguerite Clark in "Snow

White." "The King" with Owen Moore, and

Marguerite Courtot, Charlie Chaplin in "The

Rink." "The Microscope Mystery," with Wil-

fred Lucas and Constance Talmadge, Roscoe

Arbuckle in "The Writer's Ball," Kathryn

Williams and Thomas Holding in "Redeeming

Love," Edna May in "Salvation Joan," Earl

Williams in "The Mysterious Motor Car," Wil-

liam S. Hart in "The Devil's Double."

The Jefferson offered "A Message to Garcia,"

with Mabel Trunnell and Robert Conner. "The

Breakers" with Bryan Washburn and Nell

Orla. "The Bunch of Almonds" with Ella

Hall and Rupert Julian. "The Crucial Test"

with Kitty Gordon, Clara Kimball Young in

her last Broadway picture, "The Love

Tale" with Gretchen Hartman and Allen

Hale.

CINCINNATI

CINCINNATI (Special).—There were appropriate celebrations at all the theaters on New Year's eve, and at B. F. Keith's an extra performance was given. Although the New Year opens with only fair business at most of the houses there is a great deal of optimism in theatrical circles, and it is confidently expected that the current season will close well as far as box-office receipts are concerned. This opinion is based largely upon the fact that many of the best attractions are yet to come.

"The Blue Paradise" is playing at the Lyric, week Dec. 31-Jan. 6. It proves a good entertainment, if not strikingly new or original in story or entrancingly beautiful as far as the musical score is concerned. Cecilia Hoffman, a Cincinnati product, by the way, scores heavily in the role of Miss, the flower girl, and delights with her singing. John H. Young as Robert Steeger, is acceptable and creates a favorable impression by his histrionic and vocal attainments. Helen Eley, as Hazel Jones, contributes much to the comedy success of the performance. The chorus proved adequate vocally, and was well costumed. A good week's business seems assured.

"Arms and the Girl," with Cyril Scott and one of the best supporting companies seen in Cincinnati in many a day is at the Grand, week Jan. 1-6. Fay Bainter, as Ruth Sherwood, easily shares the honors with Mr. Scott, really dominating every scene she is in, and she is in most of them. Her portrayal of the role leaves nothing to be desired. J. Malcolm Dunn, as Lieutenant Von Elbe, was remembered by many local theatergoers for his clever work a few seasons ago with the Ben Grant Players in summer engagements at the Soc. Although his part was not a prominent one, his local friends were vastly pleased to see him again. John Dietz as General Klaus, contributes one of the best bits of character acting we have seen in a long time. He is the typical German officer, and his acting is at all times impressive and sincere. Other parts were ably played.

Ruth St. Denis heads a really very attractive bill at Keith's. Her company is large and her act a whole show in itself, showing the classic dances of three countries, Egypt, Greece, and India. It is not saying too much to assert that it is the best thing done at Miss St. Denis in recent years. Arthur Havel and company present a laughable farce entitled, "Playmates," by Will M. Cressy. Frank Fay as a humorist has his audience with him all the time. Captain Pop Anson takes one back to the old days of baseball in all its glory.

The German Stock company gave an excellent revival of Johan Strauss's most ambitious operetta, "Der Kaiserbaron." Sunday night, Dec. 31.

At the Empress a bill full of comedy features prevails. "Won by a Leg," a clever sketch, was presented in a delightful manner by Gordon Kidred and a capable company. Cecil and Mack in song and dance numbers made a big hit. The Singing Four Quartet scores in its vocal selections, and their patriotic songs are both novel and effective.

The Olympic is drawing good crowds with the Behman show, always a winner at Cincinnati. The music this season is said to be above the average and the presenting company a good one, headed by Wilbur Rodds in a Dutch character.

The Cincinnati Symphony Orchestra, under the direction of Dr. Ernst Kunwald is preparing for its invasion of the Western cities and we hope soon to learn that New York critics are as favorably disposed toward our musical organization as we are. The season is one of the most active and most successful ever enjoyed by the orchestra. The Sunday "Pops" at Music Hall are drawing capacity audiences right along.

At the picture houses two big features dominate the Family Theater's program. "The Female of the Species," a Thomas H. Ince Tri-angule production, and "The Great Secret," a new Metro serial, featuring Francis X. Bushman and Beverly Sills. The Orpheum at Peoples Corner is drawing well with William S. Hart in "The Devil's Double." Clara Kimball Young appears in the second of the productions of her own photoplay company, "The Foolish Virgin," which started a week's run at the Walnut Dec. 31. At the Strand presents Marguerite Clark in "Snow White," and in addition to grown-ups, large crowds of children are attracted by the delightful little fairy play.

"Katinka," at the Lyric, week Jan. 7-13; "Sybil" with Anderson, Brian and Cawthorne, at the Grand, week Jan. 8-13.

WM. SMITH GOLDBERG.

HOUSTON, TEX.

HOUSTON, TEX. (Special).—Majestic Theater: Week Dec. 31. "Tango Shoes" the headline attraction presented by Bert Cole, was vaudeville's slickest novelty, and a bombshell of hilarity. Supported by a splendid company, R. Miller Kent presented a playlet of exceptional interest in "Haffes." Keene and Williams did a very pleasing team act. Maurice Brierre and Grace King were hits in the exclusive songs and dances. Voland Gamble is a "human comptometer."

Prince Theater, Jan. 2 and 3: Miller's animals are a feature worth seeing. Dogs, goats, monkeys, and doves form a miniature three-ring circus. Sadie Sherman, character comedienne, has a clever monologue act besides a good song program. Bret and Wilbur present "Her Husband's Dream," which brought a scream from the house from start to finish. Santelli and company display feats of strength and physique in a most entertaining manner. An added attraction was Orell O'Reilly in songs and monologue. The fourteenth episode of the "Shielding Shadow" and a comedy picture complete the program.

City Auditorium: Ochan and Harris' "House of Glass," Dec. 31, Jan. 1, drew in good houses.

HENRY GORDON.

TACOMA

TACOMA, WASH. (Special).—"Fair and Warner" Selwyn and company, Nov. 10-11, at the Tacoma Good company, well patronized. Miss Lotus Robb (Blanche Wheeler) formerly a student in Tacoma, was liberally applauded for her excellent work. "Hobson's Choice" (Shubert), Nov. 13, Rhoda Boreford as Alice Hobson and Warren T. Hill as Timothy Henworth were very clever. Madame Schumann Heink, Nov. 15, under management of Bernice E. Newell, charmed a large audience.

"The Garden of Allah" (Lieber Company), 18-19, 20, opened with a full house. It is put on in full detail with Oriental splendor.

Vaudeville: The Regent has been leased to the California Hippodrome Circuit. It opened Nov. 19 with six acts, vaudeville and movies. House has been overhauled, making it quite attractive.

FRANK B. COLA.

SIOUX CITY

SIOUX CITY, IA. (Special).—Auditorium, M. W. Jencks, manager, Dec. 29 and 30: Selwyn and company presented Avery Hopwood's clever farce "Fair and Warner." The show was very well liked by the small amount of people that saw the three performances that were given here. It is an insult to the people of Sioux City, besides being criminal to the actors to have to witness or play in the Auditorium here. This place was originally intended for a dance and convention hall, but as a theater it makes a very good storm effect. The main floor seats are not permanent and are laid upon a portable raised floor that is laid down for attractions. With the coming-in-late habit of theatergoers, the dialogue is lost in the noise of seats being put down and the rattle of the floor. Most shows that played here this season were originally booked for the Grand, but when Jencks leased the Grand to the Morgans Wallace Players he (Jencks) leased the Auditorium and switched the road shows to the Auditorium so that so far this season what few road shows played here showed at the Auditorium between dance dates and prize fights. With the change in stocks here it is hoped that what few road shows do play here can get back into at least a theater where they will have some chance of getting an audience.

Orpheum (Roy C. Emery, mgr.): Four days, starting Sunday, Dec. 31. Wm. B. Friedland presented "The Four Husbands" to very good business. Emmett Vogan as Jack Mortimer 3rd was so far ahead of the other three husbands that there was no comparison. George Burton as the waiter shared honors with Emmett Vogan. Three days, starting 4, Dickinson and Deagan easily captured the honors of the vaudeville bill; The Costing Campbells; Ralph Dunbar's Salon Singers; Wallace Galvin, and The Brightons completed the bill, which was very well received.

MURKIN.

TAYLORVILLE, ILL.

TAYLORVILLE, ILL. (Special).—All previous records at the Grand Theater were broken when every seat in the house was sold in exactly one hour at the advance sale for the dance recital given Dec. 29 by Miss Eugenia Vanderveer, daughter of Eugene Vanderveer, a multi-millionaire of this city. Miss Vanderveer danced for several charity. Special trains brought people from Chicago and St. Louis. Miss Vanderveer was assisted in some of her dances by Miss Lucy Bates of Springfield, who also sang two groups of songs. Mrs. Charles Cantrell of Springfield accompanied the dances. "Battle Cry of Peace," Jan. 1; "Old Kentucky," 24; "Fine Feathers," 27.

CHAS. D. SIMPSON.

PARIS, ILL.

PARIS, ILL. (Special).—Shoff's Opera House is doing great business with all road shows, and has not had a bad house for companies for over two seasons. "Only Girl," "Fair and Warner," "Peg o' My Heart," "Mutt and Jeff," "At Wilkes," all big business. "Fine Feathers," Jan. 8; "Map o' Forts Stock," week 18; "Howe Pictures," 24; "The Girl Without a Chance," 28; "What's Little Girl Are You?" 29. The following are also booked: "Everywoman," "Princess Pat," "The Birth of a Nation," "A Daughter of the Gods," "The Bad Boy."

L. A. G. SHOFF.

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ANNUAL
January 27
1917

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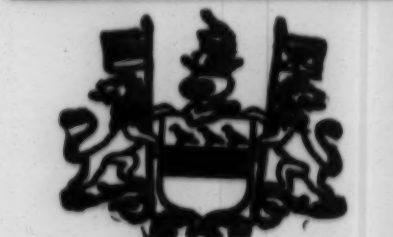
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REPORTS FROM MIRROR CORRESPONDENTS

HAWAII

HONOLULU (Special).—A few weeks ago the streets of Honolulu began to look like a New York Rialto. Wm. H. Crane, Mrs. Alf. Hayman, Mollie Pearson, Violet Hand, Emily Vaughan, Bert Lyell, E. D. Hales and Desmond Kelly were all wandering up and down the streets purchasing umbrellas and dotting the beach at Waikiki with crimson and blue bathing suits, but now the town has settled down to its old role and the Brown House of Hilo (Hilo is a fine name for a moon) is the only thing to go to except the movies. The Ingersoll Co., a musical comedy company, opened at the Bijou Oct. 27 for a ten weeks engagement. The company comes from the East and includes Jeanne Mal, Clara Jandilero, Daisy Vivian, Henry Vack, Chas. Hall, and a company of thirty-one people. The Paramount film is still a success at the Liberty and the Hawaii is drawing good houses with Lasky films. The Choral Society has a three-night engagement at the Royal Hawaiian Opera House, opening Nov. 8. Dr. Stanford is down here with Herbert Warrington, the camera man, and is producing a film of Hawaii which is to be released through the National people, and if successful a company is to come down here and be backed by local capital, \$100,000 being already secured. For the film at present being made Ned Steel and Claire Simpson are doing the leads.

The Ingersoll company recently opened up very successfully at the Bijou Theater to a crowded house and the house since have been very large. The principals include Frank Vack and Mollie Young, comedians; Jeanne Mal, prima donna; Pearl Jandilero, character; and Allison Flavia, ingenue. Miss Mal's voice is excellent; far above the best of musical comedy artists, and Miss Flavia is pretty and graceful. Nov. 9, Miss Flavia Clifton, one of the chorists, married Ed. Young, one of the comedians. The ceremony was performed at the close of the regular performance. The house was packed with rich and the audience greatly enjoyed the first stage wedding ever held in Honolulu. The Choral Society of the Royal Hawaiian Opera House gave a concert on Nov. 8 to a packed house. The society is to give a concert in their second trip to the islands and their popularity is increasing.

The Liberty Theater is showing Paramount films and drawing large houses. The Hawaii Theater and Empire are getting the share of the patronage and the Independent is now betting on feature films and doing a good business.

C. D. WARDEN.

DECATUR, ILL.

DECATUR, ILL. (Special).—Lincoln Square (Harry K. Shuckley, manager): Fiske O'Hara in "His Heart's Desire," Nov. 30, pleased a good house. Mr. O'Hara answered repeated encores and sang many songs of his own composition. "The Bird of Paradise" played to practically capacity Nov. 23, to a pleased audience. "The Only Girl" gave a very satisfactory performance Nov. 27 to a good house. "Fair Play" Nov. 29, to a good house. "The Girl and the Warrior" was the attraction Dec. 1, and gave a splendid performance to a good house. "Katinka," Dec. 10; "Experience," Dec. 13 (return engagement); "Pay or My Heart," Dec. 20; "Birth of a Nation," Dec. 23, 25.

Mr. Shuckley has secured "Experience" for a return engagement after playing this company Nov. 10 and 11 with a matinee. "Fair and Warner" has also been secured for a return engagement at an early date. "The Birth of a Nation" is being shown at the theater for a week and to capacity. Bobby Broder now with Phillips Dramatic show in Georgia reports business good. The show will continue to play under canvas and will be in Florida the rest of the season. Jack Warner of the Brown and Broder Bros. shows at the theater was in the city and was a caller Dec. 1. He was on his way to visit his parents at Willow Hill, Ill. The New Ave picture house opened Nov. 23 with "The Fall of a Nation" pictures for three weeks to capacity at each performance. Tickets 10 and 15 cents. Hereafter the prices will be 10 and 15 cents.

PAUL S. SWINE.

EL PASO, TEXAS

EL PASO, TEX. (Special).—High-class vaudeville, under the Western Vaudeville Managers Association, to crowded houses week Sept. 24. The unit was "Buckley's Band," Morris and Harwood. "The Southern Polka" Jack Lyons company's comedy playlet, "The Last Laugh" and "Seller Trio."

Week Oct. 1 started in with the Five Belmonts, specialty songsters; then Deane and Marjorie, musical dancers; then Al Albert, "The Village Songster" and Frank Ostra Kelly and company, in a sketch "Tom and Jerry," winding up with the usual "Pathe traveling" and closing with a comedy act. Manager Maxwell has been giving some fine vaudeville and has been rewarded by big houses all the time.

Texas Grand, Maxwell, manager: Audra Alden, supported by the stock company, to big houses. Week Oct. 24, a fine production of "Fine Feathers," Oct. 1, 38 minutes from Broadway; big houses prevailed all the time, and Manager Glass of the Audra Alden stock company is to be congratulated on such an excellent company and everything points to their doing a big business the balance of the season.

Barnum and Bailey's circus gave two performances here, Oct. 6, to packed houses; every one much pleased. The Grand picture shows are doing a big business.

T. E. SHUMTON.

OTTAWA

OTTAWA, ONT. (Special).—Russell: "Charlie's Aunt," Jan. 1, 2, and matinee. Pleased very large audiences. Dominion: Orelling McNatta, Cliff Dean Players, Parisian Trio, Delmore and Moore, and Mame and Anita, pleased capacity audiences, Jan. 1-3.

The Family: Vaudeville and pictures to good business, Jan. 1-8.

J. H. DE BA.

SALAMANCA

SALAMANCA, N. Y. (Special).—Andrews Theater: "Broadway After Dark," played to a fair size house, Jan. 5. The company was up to the requirements. "One Girl's Experience," Jan. 10. Al H. Wilson, in a new Irish song play, "My Killarney Rose," Jan. 18.

P. H. NORMILE.

HAMILTON, CAN.

HAMILTON, CANADA (Special).—Grand Opera House (A. Stronger, manager): Robert Mantell in Shakespearean repertoire gave four performances Nov. 20-22 to large and well-pleased audiences. Nov. 20-22 The Bar is "Romeo and Juliet," Nov. 23-25 (photo play); "September Morn," Nov. 25; "The Lodger," Nov. 28, 30; "Charlie's Aunt," Dec. 1, 2; St. Andrew's Scottish concert, Nov. 30.

George H. Summers spent a few days at his home here last week, on route from New York, where he had been forming a new company for his Winter Stock at the Empire.

Miss Frances McGrath, who has been leading lady at the People's Stock here for two summers and who has been stopping here with her mother who was ill, has left for Bridgeport, Conn., in the "Along Came Ruth" company.

Temple (James Wall, manager): The Temple is doing capacity business with two-day shows week of Nov. 12-20.

Emily Frances Hooper, who recently appeared in "Pads and Poles" at the Temple, is a Hamilton girl who has made good.

There is a government tax on all theater tickets in Canada. In Hamilton over two thousand soldiers are in training to go overseas and the theaters are their principal amusement. Manager Wall thought it an injustice to make them pay the war tax and sent an urgent petition to the Dominion Government to remit the tax on soldiers' tickets, and in the meantime paid it out of his own pocket. The Government granted his request, and all soldiers in khaki are exempt from the war tax.

Harvey (George Strong, manager): Good clean burlesque to large audiences week Nov. 30.

The Lyric (moving pictures) does a steady business three shows a day.

The managers of the Temple, Harvey and Lyric theaters have shown their patriotism and public spirit by giving the free use of their theaters on Sundays for recruiting meetings to enlist soldiers and for sacred concerts in aid of fund for soldiers' comforts. This action has added largely to the popularity and patronage of these houses.

MINNIE JEAN NISBET.

BIRMINGHAM, ALA.

BIRMINGHAM, ALA. (Special).—"Hit-the-Troll Holiday" played three performances at the Jefferson Nov. 8-11, to splendid business. "Very Good Eddie" drew only fair for three performances the last half of the week.

Week Nov. 18 opened with "Princess Pat." Dorothy South in the title role. An excellent company assisted Miss South in putting on a good delightful interpretation of this musical drama. Deserving special mention for meritorious work were Misses Edna and Victoria Guzman, and Messrs. Riley, Stone, Myers, and Ridgeon.

May Irwin in "33 Washington Square" at the Jefferson the latter part of the week, and at her Saturday night performance had as her most notable members of the Vanderbilt and Auburn football teams who played the game on the stage.

Marion Low paid a visit to Birmingham recently and it is rumored that he obtained a site for a large vaudeville house to be built for next season, and that a temporary location was secured to play the bookings pending the erection of the new house.

The Lyric continues to play to good business, and Manager Brown is booking some high class attractions for this house. At the Bijou the International time is attracting but a mediocre business with its service men.

JAMIE EDWIN DUDMAN.

LINCOLN, NEB.

LINCOLN, NEB. (Special).—"The World of Pleasure" by an excellent company to very good business at the Oliver, Nov. 12. The piece was well received although the critics on the local papers objected to the scenes at the end of the wardrobe. "Where Are My Children?" Nov. 14-20, a good photoplay. Madame Tresse Carver rendered an excellent program, Nov. 21, followed by "Watch Your Step," Nov. 22, and "The Jollies of 1916," a minstrel show by the local Shriners, Nov. 24.

The Orpheum is offering the "Mysteries of Myra," the first three days of the week in connection with the Belle-Tribune and a five-act Western vaudeville program. Business has been very good. The last half of the week the regular Orpheum programs to capacity houses. Allan Dinchart and company, and Rita Martin and her orchestra headlined, Nov. 16-18, followed by Miss Ryan-Barrows Fontaine and dancers in the headline position, Nov. 19-20.

The Lyric continues to play to capacity business every day regardless of competition, the regular program of two acts and five reels, never changing.

V. E. FAIRMAN.

WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (Special).—Loomer: Denman Thompson's "Old Homestead" picture was appropriately shown New Year's Day on the stage that the famous actor played for many seasons. "The Criminal Stain" followed.

Gen. The Triangle and Puffy Keystones with Brady and Pathe programs give the capacity audiences best of satisfaction. "Is nearing the end and has been a most profitable series. "The Masked Woman" and "Eyes of Love" were appreciated by full houses.

C. C. PALMER.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—"The Other Man's Wife" played two good houses at the Lyceum, Dec. 30. "The Birth of a Nation," Jan. 1-3; excellent business, delighted. The Majestic offered Andrew Mack, Six Musical Noises, Kenneth Leane and June Jamlin, Bob Warren, Irene and Bibbie Smith and Lucille Savoy, 1-6, to capacity. The Colonial and the Regent with pictures had capacity, 1-6.

J. MAXWELL BROWN.

NEWARK, O.

NEWARK, O. (Special).—Auditorium Theater (George M. Fenberg, manager): Al G. Fields Minstrels, Dec. 25 gave their usual good performance to capacity houses, both afternoon and evening. "The Gipsy Girl" gave an excellent performance, both afternoon and evening, Jan. 1, to capacity houses. "The Millionaire's Son and the Shaggy Girl," Jan. 3. "Mutt and Jeff Wedding," Jan. 6; Lady Buncasters, Jan. 8.

BESSIE FOWLER.

CARROLLTON, OHIO

CARROLLTON, OHIO (Special).—The Grand Opera House has taken on a new lease of life since the new management has taken hold, and hundreds of new faces as well as many old familiar faces who have been strangers are now seen in the Grand audience. C. S. Yeagles and the charming Mrs. Yeagles, the new managers, are proving the right people in the right place. On account of their great popularity in Carrollton business and social circles and keen discrimination in bookings, packed houses now greet visiting companies. Open time is filled with the very latest releases in motion pictures, vaudeville and musicals. The pottery and other industries of this city are booming and money is plentiful with the theater-going public. May Stewart company, Nov. 9, in "Sculptor's Dream," to one of the best pleased audiences that ever filled the Grand. Rockwell's Sunnysouth company, Nov. 13, played to a delighted packed house. Audience requested the Yeagles to book this company for an early return this season.

The Star Theater is open every night with high class motion pictures and is doing a good business. Charles H. Lowe, wife and daughter, Miss Martha, of Steubenville, O., have returned home after a week's visit with relatives in this city. The Carrollton Chautauqua company, after nine years of ten days' Chautauqua, dissolved after last season's meeting, will reorganize and give bigger and better Chautauqua. Sheriff Galbraith returned yesterday from Philadelphia, Pa., having in charge Charles (Bud) Wheatley, 24, a vaudeville actor who married Miss Nellie Stewart (17) of this city, April 10, this year, and eloped with his wife's sister, Miss Martha (14), June 8 following. Wheatley and the girl were playing vaudeville time when apprehended. The girl is in custody of the sheriff pending trial and after Wheatley is sentenced will likely be sent to the Girls' Industrial Home of this State.

CHARLES H. BUTLER.

WATERTOWN, N. Y.

WATERTOWN, N. Y. (Special).—"The Prince of Pines" pleased two large audiences at the City Opera House on Saturday, Nov. 18. Among the musical numbers which were encored was the "Message of the Violets," as sung by Walter James and Marie Baldwin. The "Stein Song," sung by a male quartet, also deserved the applause which it received, and was the feature of the play. Edward J. Moran as the Prince of Pines and Marie Baldwin as the leading lady could not have been improved upon.

Victor Herbert's smashing musical comedy "The Princess Pat" greeted the theatergoers of this city when it played for one performance only at the City Opera House on Monday night, Nov. 20. Regardless of the fact that this show played in this city last year, the house was filled to standing room only. Miss Ruth Welch playing the part of the Princess Pat, and George O'Donnell, who played the part of Anthony Schmalz, were the star performers and laugh getters. St. Perkins, interpreted by Georges Udil was also a feature. Among the best of the musical numbers was "All for You" and "I Wish I Was an Island in an Ocean of Love" by Mr. O'Donnell. The dancing of the girls, and Chelina was the principal encore, and the audience felt the disappointment, when they refused to come back. On account of a non-union orchestra the show was put back somewhat but under the circumstances the public passed the opinion that it was a very good show.

MAURICE D. LEE.

TROY, N. Y.

TROY, N. Y. (Special).—Proctor's Theater (H. H. Kruse, Mgr.): Endorsed and under the auspices of the Troy Drama Center of the Drama League of America, the musical, droll comedy, superb Chalmers play "The Yellow Jacket" entertained two splendid audiences, Nov. 29. As this theater seats about 2000 and as at each performance the house was fairly well filled it proves that the spoken drama is slowly coming back to its own, at least in Troy. This was the first effort of the Troy branch of the League and as it was so successful, other high class will follow from time to time. The membership has reached 101 and is increasing rapidly. Troy has always in the past been considered a first-class amusement city and the lovers of the drama are hungry for high class attractions as is proved every time a good show comes to Troy which has been seldom of late years.

Troy was the scene of picture patrons, Sunday night, 20, crowds from Albany, Watervliet and even Schenectady eighteen miles distant patronizing the Troy theaters and making the night the best any of the local theaters have had in several years. Corporal Connor, Thos. H. Guy has written the clerk of the appellate division for a copy of the opinion given on Sunday shows and until he receives it Troy authorities will take no steps to close the theaters Sunday nights.

Proctor's Griswold (Harry J. Scheid, Mgr.): Beginning Nov. 30, vaudeville is added to moving pictures. "The Mediator," 29; "All Men Sin." Business is always good at this house.

CHAS. H. RYAN.

ROCKFORD, ILL.

ROCKFORD, ILL. (Special).—Grand Opera House (George Peck, manager): New Year's attraction matinee and night, capacity business. "Fair and Warner" was the play and it certainly made good. "Katinka" was well received by a good house, Jan. 2; May Hobson, Jan. 6; Gypsy Love, Jan. 11; Go To It, Jan. 12. Because of the increase of business, Manager Peck has appointed Howard Johnson press agent and assistant treasurer.

Palace (A. J. Damon, manager): Mat Bloom in "The Sunny Side of Broadway" packed the house three times a day, week Jan. 1.

HARRY F. NORMAN.

HUNTINGTON, IND.

HUNTINGTON, IND. (Special).—"Whose Little Girl Are You?" gave fair satisfaction to the same kind of patronage at the Huntington, Dec. 27. Manager Rosebrough pleased his patrons during the holiday week with a splendid line of vaudeville and feature pictures. Business was unusually good. The return engagement of the "Birth of a Nation," Jan. 6, 8, showed to capacity business. All the good attractions at the Huntington this season have been rewarded with splendid box-office returns.

ISIDOR L. MARK.

REPORTS FROM MIRROR CORRESPONDENTS

KANSAS CITY

KANSAS CITY, Mo. (Special).—Shubert (J. R. Fitzpatrick, manager): "Hobson's Choice," week Dec. 31, was a delight and registered an emphatic hit, playing to excellent business. The company was pleasantly true to life, though their Lancashire dialect sometimes lost its way between the speech of the English company and the ears of the Kansas City audience. Viola Bonch, Gaiety Herbert, Marshall Vincent and Esther Mendel attracted favorable attention. E. H. Sothorn in "If I Were King," Jan. 7-14.

Orpheum (M. Lehman, manager): The New Year's week bill was replete with comedy. Two line honors went to Laura Hildesheim, the unforgettable "Listen, dear," and to Morton and Glass in a bit of the sentiment of the old songs to the foolishness of country life in 1950. Clara Morton, another erstwhile fraction of the "Four Mortons" of national fame, was also on the bill and certainly so well that the audience didn't miss the remaining two. Britt Wood, and Williams and Wolfus also scored. Business good, as usual.

Garden (W. H. Quigley, manager): Harry Clay Blaney was enthusiastically received, week Dec. 31, in his new play, "In Walrus Jimmy," which proved to be quite a sunshine comedy. The star was surrounded by a very capable company. Week Jan. 1, "Bringing Up Father."

Pantages' Empress (W. J. Timmons, manager): New Year's eve ushered in a bill of uniform first-class caliber, but first position was given the Rigoletti Brothers, who presented themselves as Chinese tricksters. Their scenic effects were magnificent. Nester and Moore and six pretty girls appeared in tabloid musical comedy. Other clever acts were Lester, ventriloquist; Hollodora's Hawaiians, Crawford and Broderick in songs and dances, and the Three Bartos, tumblers. Big houses.

Globe (Cyrus Jacobs, manager): Vaudeville, week Dec. 31, was one of unusual variety. Lamont's novel singing act, "Western Yarns," headed, but the Ford Sisters and Charles Warren and company both in a singing and dancing act, vied with it for popularity. Miller and Halsey, and Rolfe and Kennedy also pleased.

Gaiety (Geo. Gallagher, manager): Sam Sidman, the original Hot Dog Man, who is "some show all by his lonesome," appeared week Dec. 31, surrounded by a clever company and a chorus of smart, vivacious and comely girls, and more than made good. The company's fashion parade was more elaborate than any previous feature of this character which Kansas City has seen. Lory Kelly's "Hello, New York," week Jan. 1.

Century (Joe. Donegan, manager): "The Frolics of 1917," headed by Arthur Connolly and Al Raycob, played to good and well pleased houses, week Dec. 31. Lillian Lippmann and Gladys Sears headed a regiment of feminine talent. "Darlings of Paris," Jan. 7.

Convention Hall (J. Shouse, manager): Dillingham's "Hip Hip Hoory," week Dec. 31, with daily matinees. Company includes Sousa's Band and Charlotte. Sousa gave concert in St. Joseph, Dec. 7.

Grand Opera House: "Civilization," to capacity crowds. Engagement indefinite. JACK MCCLURE.

SAN DIEGO

SAN DIEGO, CAL. (Special).—"Hit the Trail Holiday" was the New Year's attraction at the Strand and gave the satisfaction to a capacity house. "The Garden of Allah," Jan. 7-9, with four performances.

Manager Scott Palmer of the Savoy gave his patrons a real treat for New Year's week, and the public responded by packing the house nightly. Jimmie O'Neal and Frank Walsley in "A Day at Ti Juana," headed the bill, with Harry Hines, The Valerie Sisters, Adams and his dog, The Savoy Trio, Florence Whitehead, and the final reel of the Crimson Stain Mystery, completing the bill.

The Hippodrome continues to draw record houses, and San Diego is seeing some of the best vaudeville seen here in a long time. The Caroline Girls, Goldie and Mack, Burch and Birch, Maglin, Eddie and Roy Trio, Bennington and Scott, Van Rie and Leander Trio, and the final reel of The Shielding Shadow, made up the New Year's week bill.

The Exposition which has run at San Diego for two solid years, closed its doors at midnight New Year's, with a crowd that was almost another record. Fun and noise held full sway. Tommasino's Royal Italian Band concluded their forty-three weeks' engagement at the Exposition with New Year's Day and will leave for the Mississippi Centennial Exposition to be held at Gulfport. The band has been very popular and there is a movement on foot to raise funds so as to keep this musical organization in San Diego. Mrs. Schumann-Heink officially closed the Exposition at midnight by singing "Auld Lang Syne."

The San Diego Choral Society gave their annual performance of Handel's master oratorio, "The Messiah," at the Isis Dec. 29, to a great crowd; the performance was a great success. "Intolerance," at advanced prices, Jan. 3-5, at the Strand drew a great number of theatergoers.

The Cabrillo had "Twenty Thousand Leagues Under the Sea" week Dec. 25, and here again capacity houses was the rule. Mrs. Olga Petrov followed in "The Black Butterfly."

At the Pickwick "The Cowboy Whip" was the attraction week Dec. 25. Business was slow. Ti Juana will offer three days of amusement Jan. 1-3, and will attract most of the tourists who come to San Diego. The races are in full blast. Bull fights and cock fights help to amuse the masses and Manager Corbitt is making a bid for a twenty-round battle with Darcy, the much touted Australian fighter.

MARIE DE BRAU CHAPMAN.

PARSONS, KAN.

PARSONS, KAN. (Special).—Vaudeville offering at the Best Theater, Dec. 25, 26, Crump Williams and Frasier, singing and dancing; Walter Stanton and company in "The Chanticleer." Lee's Hawaiian Den featuring famous Hawaiian Hula Hula dance; Columbus Brothers, double acrobats, Dec. 27-28.

At the Ritz's, Best, Grand, and Gem, latest motion pictures, Mr. and Mrs. Vernon Castle in "The Whirl of Life," at the Best, Christmas week.

CAROLINE A. MENDELL.

INDIANAPOLIS

INDIANAPOLIS (Special).—After practically a month of dark nights at both houses, the Shubert-Murat and English's reopened with Christmas attractions and a promise of many good things to come. "Princess Pat" opened a week's engagement at the Murat, Christmas Day, to large houses and business continued good throughout the week, but while the music was delightful as Herbert's music always is, and the company, with some exceptions was good, including Blanche Duffield, whose voice is beautiful, David Quixano, Oscar Figma, Louis Camarant, Ben Hendricks, Alexander Clark, it received only a mild reception from those out front. Perhaps one great drawback was the absence from the cast, after Christmas day and night, of Eva Fallon, who was suffering from a severe cold. Her understudy could not sing and was far from satisfactory.

But along came "Katinka," opening New Year's Day for the week, after closing a long Chicago run Dec. 30, with T. Roy Barnes with his nut like comedy. Ada Meade in her stunning gowns (she was a popular favorite here in "High Jinks" last season), blondly beautiful Audrey Maple, David Reese with a fine voice, a good chorus, beautiful costumes and settings and all was forgotten in the joys and pleasures of Katinka and the large audience showed only too plainly how pleased they were from the rise to the fall of the curtain. "Just a Woman," Jan. 8-13; "Flora Bella," with Lina Abernethy, Jan. 15-20; Sothorn in "If I Were King," morning pictures, week Jan. 22.

English's offered "The Birth of a Nation" for the third time as the Christmas week attraction. Opening New Year's Day for a half week, John Hyams and Lella McIntyre returned in "My Home Town Girl," in which they appeared at this house last season when the musical comedy was in its infancy. Henderson, Brian and Cawthorne in April, Jan. 4-6; "Arms and the Girl," with Cyril Scott, Jan. 11-13.

Keith's has been running along right merrily in spite of the counter attractions of Christmas shopping. At last Indianapolis was two theaters running on Sundays, same as week days. Keith's and the Park, to say nothing of the numerous picture houses packing 'em in on the day of rest. Week Jan. 1 Will Oakland and company in "Danny O'Gill, U. S. A.," was an applause winner, principally owing to the fine lyric tenor voice of Oakland. Lida McWilliam and company of three scored in a bright little playlet, "The Moonlight Acre." Kelly and Galvin were the big hit of the bill, Stuart Barnes was a favorite, as were Parish and Peru, and Violinsky. Sylvester and Vance and Dunbar's Tennessee Ten completed the bill.

The Park has been offering some good popular price attractions, including "Pretty Baby," "The Hour of Temptation," with Eleanor Montell and Mutt and Jeff. "How Hearts are Broken," current week. PEARL KIRKWOOD.

NASHVILLE, TENN.

NASHVILLE, TENN. (Special).—Vendome: John B. Kellard and an excellent company, presented "Hamlet," "The Merchant of Venice," and "Macbeth," here Jan. 1, 2, in a masterful and finished manner. In his interpretation of these leading Shakespearean roles Mr. Kellard is a creative genius. All parts in the dramas were well sustained, and more than pleased good audiences. Chas. B. Hanford and Miss Khyva St. Albans are artists of note. Misses Lillian June and Georgiana Wilson, and Messrs. Everett Jones, W. L. Thorpe, and A. C. Henderson carried their lines very creditably.

Orpheum: "The Pretty Baby" company (International Circuit), which played to packed houses, week Dec. 25, owing to the great demand for seats, gave an extra matinee on Friday. Numbers were turned away disappointed that they had missed seeing this well-acted, attractively staged and costumed play. The showing at popular prices, the Jimmie Hodges company of "Pretty Baby" may be ranked with many of the two-dollar-a-seat musical comedies.

For New Year's week, "The Hour of Temptation," to good houses at the Orpheum. Miss Alma Powell, a former student in a local school, plays the lead in a most pleasing way. William Morris is well poised and does some splendid acting. E. B. Sage and Lawrence Evans and the other members of the cast form efficient support. Vendome, Jan. 3, 4: Rose Stahl in "Our Mrs. McChesney."

Orpheum, Jan. 5-13: "Mutt and Jeff." Princess, Jan. 1-3: Rita Maria and her orchestra of ten girls head the bill. The young ladies give a splendid musical act. "The Change We Four," a Chinese quartette, is second on the list. The Florenti Duo, in a sleight of hand performance; Lander Brothers, comedians, and Selma Braatz, the woman juggler, all give clever acts. Latest photoplays All the Fifth Avenue, the Crescent and the Knickerbocker moving picture houses.

CLEVELAND

CLEVELAND, O. (Special).—Youngsters' matinee were each day Christmas week at the Alhambra. "Aladdin and His Wonderful Lamp" and comedy films made up the program.

Avery Hopwood, former Cleveland, called from Vancouver this week for a trip around the world. He planned to reach England in April, when two of his plays will be presented there. "Fair and Tender Ladies," Doris Kense will star in "Nobody's Widow," used with great success in this country by Miss Blanche Bates. One of the best orchestras in Cleveland for some time, is the Hess Harmonists, appearing at the Berghof. Their Hawaiian music is a treat. They were booked for twelve weeks, and at the expiration of that time were signed up for sixteen weeks. They were former vaudeville artists. Geo. V. Hess, Edythe Hess, Clark G. Myers, Nat R. Howell and James B. Paline are in the company. GEORGE B. McKITTERICK.

APPLETON, WIS.

APPLETON, WIS. (Special).—"The Aviator Girl" featured the vaudeville bill, Dec. 29-30-31, which was not quite up to standard. Other numbers were "Paved and Gilded" in a vaudeville surprise, Fay and Parker in musical oddities, and Eddie Foy, who calls himself the man of a thousand poems. GUSTAV KISS.

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ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—The New Year's attraction at the Lyceum was Savare's "Pom Pom" with Mital in the title role. Tom McNaughton carried away the comedy honors of the piece, while Mital was her usual piquant and mischievous self. The supporting company was large but not particularly capable.

"The House of Glass" with Mary Ryan and the New York company, including Ada Glimmer, Florence Wolcott, Frederick Hart, Harry C. Browne, William Wolcott, Frank M. Thomas, Harry Hart, John Fenton, Manna Wada, and Frank Young, played four performances at the Lyceum beginning Jan. 4. The play is an excellent specimen of its sort.

"Widely heralded 'Justice' appeared at the Lyceum Jan. 8. John Barrymore and O. P. Hodge were the featured members of the notable cast which included Bertha Mann, Whitford Kane, Walter Geer, Rosalind Carrington, Cecil Chelverly, F. Cecil Butler, Francis White, Wallis Clark, Thomas Louder, Henry Warwick, Robert Dudley, Joseph Sterling, Ashton Tones, Hudson Linton, James Selton, Charles Day, and Bertha Mann. Small but enthusiastic audiences.

"The Birth of a Nation" recently concluded a week's engagement at the Lyceum. Business was unusually bad. "Civilization," the Ince spectacle, at the Regent, four days beginning Jan. 7. Popular prices.

The Piccadilly continues to show the best of the Paramount program; the Regent and Gordon pick the most interesting of the various feature films, and the Victoria are offering Triangles programs and one act of tabloid vaudeville.

The Temple Theater continues to offer indifferent vaudeville at popular prices, while the Aron and Family Theaters offer popular vaudeville at indifferent prices. B. HENRY LEFFINGWELL.

SEATTLE

SEATTLE, WASH. (Special).—At the Moore, "Experience," Dec. 24-26, was presented by an excellent company before houses averaging good business. It is one of the most impressive dramas that was ever presented in this city. Conrad Nagel in the leading role invested the part with ease, skill and finish.

The Monte Carter Musical Comedy company at the Oak amused and entertained houses ranging from small to large in a clever presentation of "A Holiday Folly," Dec. 24-30.

At the Pantages, "The Courtroom Girl" and vaudeville, Dec. 24-30. Palace Hip Chief Little Elk and vaudeville. Grand, the "Yacht" and vaudeville. Alhambra, Muriel Worth and vaudeville. Motion pictures at the Coliseum, Clemmer, Colonial, Class A. Liberty, Mission, Rex, Grand and other houses.

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REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, Wis. (Special).—At The Crystal, week Jan. 1, Gusie White and "The Polar Bear Girl." Former admirers of Miss White crowded the Crystal to witness her Milwaukee debut. Several local aspirants appeared in the chorus.

The Alhambra played Marguerite Clark in "Snow White" for an entire week successfully. "Civilization" is booked for the near future—its first presentation in this city. Mary Pickford's latest, "The Prince of the Ocean," at the Alhambra to a very large attendance.

John Mason and Clara Joel in "Common Clay" are at the Davidson. "The Lily" is the attraction at the Shubert. For one successful week the Orpheum presented Clara Kimball Young in "The Foolish Virgin." Attendance was pleasing.

Amos heads the Palace bill with a series of classical dances very well rendered. The Palace has attained an enviable position in the local theatricals, with respect to attendance which is almost continually capacity.

Valeska Suratt in "The Victim" at the Buttery. This house is coming back to its former station under the management of Leo Landau, and the attendance is greatly improving.

Milwaukee harbors the only Jewish stock company in the Northwest. It is housed at the New Rose Theater, presenting comedy and drama. Current bill, "Who's Guilty?", a four-act drama.

Slap White's Jazz Band is once more the feature at the Empress, having been held over by request. "New Year Belles," Jan. 1. Barney First has been added to the comedienne. The Merrill has changed its price of admission down to 10 cents, making this the cheapest change now in all houses. The attendance is greatly increased.

The current bill at the Majestic is remarkably well selected. George White and Lucille Lavanash head the bill with a series of modern dances in gorgeous attire. A very unusual sketch is given by Hayward Stafford and company, called "The Devil Outwitted," a semi-classic of amusing incidents. The attendance continues normal and frequently capacity.

The Merrill commenced the new year with a change of management. E. C. Hostick, who hails from Minneapolis is now in charge, and some changes are expected.

"The Girls from the Follies" is this week's performance at the Gayety. John J. Hawley leads the comedians. The cast includes Virginia Wilson, Josephine Saunders, Dorothy Sherlock, Charles White, Fred Bender, and Harry Van. Attendance very good. JOSEPH A. KISS.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—Cyril Maude in "Grumpy" was accorded an enthusiastic reception by packed houses at Harmanus Bleecker Hall Dec. 29, 30. It was the first appearance of this talented English actor in this city, and his artistic work won a distinct success. Curtain calls followed each act, and Mr. Maude was forced to make a speech. The supporting company came in for a good share of commendation. Lew Fields made his first appearance in a serious role here Jan. 1, offering the three-act play "Boomer Friends" by arrangement with David Belasco. In the role of Rev. Sebastian Krug, a lovable old minister of a small Ohio town, Mr. Fields gave a most finished portrayal of the part which afforded him rare opportunities for the display of his art. It immediately stamped him a distinct legitimate star. His associate players gave him excellent support, and the production was staged in a most effective manner by Robert Milton. The Yale Dramatic Club in "Guns" attracted a full capacity audience Jan. 2. Miss Hanks in "Pom-Pom" with Tom McManis Jan. 5.

The Liberty Girls with Jack Conway in "Bible's Vacation" presented a good burlesque performance at the Empire Jan. 1-6. The Three Bullwags Girls was an added feature. Crowded houses prevailed and the midnight show New Year's eve broke all records and hundreds were turned away.

At Proctor's Grand an especially attractive program was offered. The leading acts were Noel Travis and Irene Douglas, Billy Lloyd and George Britt, Tom Mahoney, Carl Eugene Troupe, Sid Baxter and Bea Hyman Adler, Marguerite Farrell and Dan Carey. The added film feature was William Desmond in "A Gamble in Souls." Crowded houses attended. GEO. W. HERRICK.

VICKSBURG, MISS.

VICKSBURG, Miss. (Special).—The Walnut Street Theater (H. Mayer, Mgr.): "Fair and Warner." Selwyn's comedy, for one night, Dec. 29, to a large and appreciative audience. There was not a dull line or drag through the whole performance. It was by far the best comedy that has appeared here in years. This house will be dark until Jan. 11, when Katinka will hold the boards.

The Alamo Theater (L. J. Pico, Mgr.): Harry Morel, Asst.: "The Try Out" with Harry Meyers and Rosemary Theby. 31: H. B. Warner, in "The Vagabond Prince," Jan. 1; Alice Brady in "Bought and Paid For," Billie Burke in "Giorgio's Romance," Jan. 2; Antonio Moreno and Naomi Childers in "The Devil's Price," 4; Norma Talmadge, in "Fifty-Fifty," 5; Valeska Suratt in "The Victim," 6; Hans and Fritz, Liberty, with Margery Walcamp and Eddie Polo, 8.

The Bijou Dream (Louis Davidson, Mgr.): "The Conny Island Princess," 31 with Irene Fenwick, Jan. 1; "The Higher Destiny" with Warda Howard and Sydney Alnoworth, "The Old Man Who Tried to Grow Young," 2; "A Man for A' That," with Ruth Stonehouse, 3; Francis Bushman, 4; "Seven Days," 5; "The Road to Love," with Leonore Ulrich, 6; "The Stolen Triumph," "The Dreamland (L. J. Pico, Mgr.): "The Woman in 49," Dec. 31, with Alice Brady, 5; "The Butler of Aiders," with Ella Hall, 6.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Tom Brown's Minstrels scored a hit on the big holiday bill Jan. 5 at the Palace Theater. The Gushman Trio also pleased. Manager O'Neill states that business during the holidays exceeded all previous records. Auditorium, 2, "Twilight Sleep" and "20,000 Leagues Under the Sea" were two pictures which drew the crowd at this movie theater. J. J. MASON.

NEW BEDFORD, MASS.

New Bedford, Mass. (Special).—Olympia, Jan. 1-6: Mme. Petrova in "The Black Butler," 1; Lou Tellegen in "The Victoria Cross," 2; Frank McIntyre in "The Traveling Salesman," 3; Max Fisman in "Ducks in Ducks," 4; Lester North and company, Vaudeville in Montevideo, 5; Waters and Narva, Farrell and Farrell, The Five Martials, Waters and Morris, Mercedes Clark and Co., Leeway Sisters, Lucy Gillette and company, Barber Thatcher and company, and Schroule and Chappelle in large attendance.

Orpheum: F. W. Gerhardt's "Mischief Makers" company, 1-3, with Mabel Clark, Ruth Harbour, Dolly Webb in "Hotel Bull Run," and "The Statues," two good burlesque offerings, well staged, good performance and company, large attendance, 4; Douglas in "American Aristocracy," 5; "A Tugboat Romance," a Keystone Comedy, and "The Diamond From the Sky," 6-8, to good attendance.

Strand: Edith May Shorey and company in dramatic playlets presented a good bill 1-6: added feature, "The Mother," 1; "The Woman He Feared," "Honor Thy Country," "Green Eyes," "Circumstantial Guilt," "The Pet" and "The Shielding Shadow" to large attendance.

Allens: Gail Kane in "The Scarlet Oath," Bertha Kalich and Stuart Holmes in "Love and Hate," Mary Miles Minter in "A Dream of Two Ages," and "The Vampire," 1-3. National: Theda Bara in "The Sergeant," "On Her Wedding Night," "Fritzie Brunette," "At Fifty Bids," and Helen Holmes in "A Lass of the Lumberlands," to good attendance, 1-4.

Colonial: Thomas Lanchi in "The Country God Forgot," Helen Holmes in "A Lass of the Lumberlands," Gail Kane in "The Scarlet Oath," "The Vampire," and Bertha Kalich and Stuart Holmes in "Love and Hate," 1-6. Royal: "The Crimson Stain Mystery," Charlie Chaplin in "Behind the Scenes," "Fear of the Ferry," "When Broadway Was A Trail," and "The Shielding Shadow," 1-3, pleased good attendance.

Casino: "Sign of the Puppy," "A Child of Mystery," Pearl White in "Pearl of the Army," "The House of Fear," "The Secret Kingdom," and "The Social Wall," 1-3, to good attendance.

Bijou: 1-6, Francis Bushman and Beverly Bayne in "Romeo and Juliet," "The Microscope Mystery," "Best of Enemies," "The Criminal," and "A Janitor's Testations," to good attendance, Jan. 1-6. W. F. GUN.

TORONTO

TORONTO, CAN. (Special).—Royal Alexandra, Jan. 1-6: "The Only Girl," with a splendid cast to capacity business. "The Scarlet Oath," in the Bunkie, and Laura Arnold the Ruth, Adele Mason, E. J. Turner, and Marion Carson (a clever soprano) also score fine.

Grand Opera House: "Mother Love," a gripping melodrama by Robert Lawrence, made its first appearance to capacity business. Mr. Lawrence has treated the delicate theme with rather good taste, but his characters, except the mother and son, seem stilted. Augusta Perry is splendidly emotional as the mother. John Davidson is good as the son. Others of the company would do better if they had better chances.

Shen's: Margaret and William Cutty, with their splendid musical selections are reaping the deserved honors of a good bill. Johnston and Hart, newcomers here, have a good sketch, and are genuinely funny. Duffy and Lorene, also "The School Playgrounds" score, but Bonita and Lew Hearn, and the Watson Sisters, should go right back to burlesque and stay there: capacity houses.

Hippodrome: "Crazy's Army," an acrobatic act of unusual excellence, and Ed Farrell and company in "Nobody at Home," show the honors, although Phil Dwyer in "My Dog Rover," is a big hit. Balance of bill is splendid: large attendance.

Loew's: Lester Trio, a singing act of more than ordinary ability, score deservedly. Lew Hawkins is funny, as is Billy S. Hall, in "The Black Sheep." Other acts fairly good to his business in upper and lower theaters.

Miss Elsie DeWolfe, former brilliant society actress, well liked here in the past, spoke at the Secours National to-day on behalf of help for French and Belgian sufferers. GEO. M. DAVENPORT.

SAN FRANCISCO

SAN FRANCISCO (Special).—Sid Grauman has leased the Stabilit Building consisting of 12 stories for ten years at a total rental of \$400,000. It will be a theater center. Ackerman and Harris who own the "Hiza" and a circuit are interested in the enterprise with Sid Grauman. Sid's father is also one of the owners. The Graumans own the 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

The Graumans own the 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264,

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Management COHAN & HARRIS



MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

DR. APPLETON MORGAN, author, Shakespearean scholar and retired railroad attorney, is quoted in the New York World as asserting that:

"All persons interested in the greatest good for the greatest number realize that motion pictures of the right sort on Sundays are an inspiration for the masses. It would be folly for the State to attempt to prohibit any such quiet, elevating shows."

Dr. Morgan went further by comparing the "hit-the-trail" methods of Billy Sunday to the Sunday motion pictures, claiming that:

"The common law bristles with provisions against sacrilege, irreverence, profanity and blasphemy, which could be resurrected to prevent these 'hit-the-trail' entertainments, none of which could be invoked to touch a Sunday moving picture exhibition."

His reasoning is sound, and statements of this sort, coming from an authoritative source, should have a decided weight with those individuals who are waging an uncompromising war against the exhibition of pictures on the Sabbath, and who evidently are wilfully blinding themselves to the wholesome character of the majority of such exhibitions.

"Criticism in the final analysis is constructive."—The Triangle.

According to a recent Pittsburgh newspaper article, the head of a well-known film organization in New York stated in an interview that the motion picture industry was suffering from the high salaries paid to stars. There is a very great probability that he was largely correct in his assertion, though when you come to think of it, there is no one to blame but the producers themselves for this state of affairs. There is a good deal of common-sense also in the contention by the same gentleman that the habit of building vehicles to suit stars rather than selecting stars to fit the films is the cause for "draggy" pictures—the kind the photoplay audiences will not wish to see a second time.

The happy medium should undoubtedly be employed by using stars where stars are necessary and paying them salaries commensurate with their actual box-office value. If a star draws crowds to the theaters, and pictures without stars fail to attract, then assuredly stars are essential to good business.

It is a hard matter to change the public attitude once the people have been schooled to expect a cer-

tain thing. And patrons of the films have been taught astronomy quite generally these days. But to employ a star and then endeavor to make the player carry the whole burden of a mediocre picture, inferior supporting casts, poor settings, and so on, is assuredly the worst of policies. Some readjust-

MIRROR ANNUAL JANUARY 27

The January 27th issue of THE MIRROR will be the Annual Number. It will be the most attractive, interesting and valuable compilation of important features that has been issued in many years. The motion picture section will contain many special articles on timely topics and a symposium of the views of the foremost men in the industry concerning prospects for 1917. The issue will be profusely illustrated. Remember the January 27th MIRROR, out January 24th, is the ANNUAL—don't miss it!

ments are in order, and the man who will come out flat-footedly with the truth about the situation is doing the industry a distinct service.

"The greatest hope of the motion picture theater rests with the people."—Hiram Abrams.

That it is entirely possible to produce pictures which will please photoplay patrons by reason of their cheerful character has been proved many times in recent months. Looking over the field, it would be safe to say that the most successful pictures today are those which are free from morbidness, or even an accentuation of pathos. While we do not mean to say that pathos of the right sort, sensational or exciting features when well handled, and even tragedy if artistically done, has not a legitimate place on the screen, we do believe that cheerful pictures are, in the long run, preferred by film players. We need not include comedy, which goes without saying, but there are innumerable pleasant subjects which cannot be classed as comedy and which send the spectators away in a happy frame of mind. As one exhibitor remarked when commending a "sunshiny" picture—"we have plenty of

sorrow in our daily lives." Many a good picture is marred by a deathbed scene; by a picture of some debauched human wreck; by hopeless misery—and frequently the moral appended or even the almost inevitable happy ending is insufficient to offset the feeling of gloom inspired. In our desire to teach, preach or thrill—we must not forget that the motion pictures primarily are intended to amuse and entertain.

"Whatever was required to be done, the Circumlocution Office was beforehand with all public departments in the art of perceiving how not to do it."—Charles Dickens.

Miss Rose E. Tapley, Vitagraph star, who is swinging about the circle in the interests of the films, talking to women's clubs and civic organizations about motion pictures, recently addressed several large audiences in Baltimore, urging that the women get behind the movement for "clean" pictures, eliminating those with "purple" moments and objectionable plots. She says:

"Women compose 85 per cent. of the movie patrons—women and children. It is up to them to act, and therefore I want to reach them."

It is certainly a laudable impulse that actuated the Vitagraph Company in sponsoring Miss Tapley's tours, and one that deserves commendation from every one concerned. If manufacturers refuse to turn out offensive pictures, there will be no pictures of that kind against which agitators for censorship, Sunday closing and similar inimical legislation may inveigh, and hold up as glaring examples in justification of their arguments. A word, too, is due Miss Tapley for her intelligent discussions of an important phase of the industry.

A small coin in a big jar makes a big noise—sometimes.—Paramount Progress.

If those probably well-meaning but mistaken individuals who make up the New York Civic League of Albany and who have, it is reported, issued a "call" for funds to fight a bill to permit motion picture shows on Sunday, would take the trouble to think occasionally they might discover to their surprise that the films have been one of the most important assets of law and order and morality devised in the last quarter of a century. If the report of this activity on the part of the league is true, it is a sad commentary indeed upon our boasted ideas of liberty and freedom of thought and action.

ADAM HULL SHIRK.



MAXINE ELLIOTT,
Goldwyn Star.



FLORENCE REED,
Brenon-Selznick.



ANNA Q. NILSSON,
Art-Dramas.



JANE COWL,
In Goldwyn Pictures.

FIVE PICTURES IN THE MAKING FOR WORLD

Peerless Studios Busy with Productions for Company

For the World Film Corporation five photoplays are under process of production at Peerless studios, Fort Lee, simultaneously.

The directors in charge of these productions are Emile Chautard, Harley Knoles, Travers Vale, John O'Brien, and George Archambaud, respectively.

The individual stars are Kitty Gordon, Ethel Clayton, Alice Brady, and Gail Kane, together with one of the World-Brady all-star casts led by Carlyle Blackwell, Arthur Ashley and June Elvidge.

Mr. Chautard is directing the play in which Kitty Gordon is acting the star role, the working title of which is "Haunting Shadows." In the cast assisting Miss Gordon are Montagu Love, George McQuarrie, Alex Francis, Lillian Herbert, and Norma Phillips.

Mr. Vale's production, starring Ethel Clayton, is "The House Cat," with Rock-Hill Fellowes. Others in this cast are John Hines, Walter Green, Edward Kimball, Eugene Woodward, Justine Cutting, Frank Goldsmith, Ned Burton, etc.

"Motherhood," with Alice Brady as its star, is being produced by John O'Brien, the most recent addition to the World's list of directors. Supporting Miss Brady are John Bowers, David Powell, Stanhope Wheatcroft, John Dugley, Madge Evans, Marie Chambers, Florence Crane, and others.

Harley Knoles is placing the finishing touches on "Who Is Sylvia," with Carlyle Blackwell, June Elvidge, Arthur Ashley, George McQuarrie, Albert Hart, etc.

The final scenes of "Her Higher Destiny" are being made under the direction of George Archambaud, with Gail Kane as the star. In this play the cast includes Frank Millia, Gerda Holmes, and Edward Langford.



Wetzel, L. A.

HAMPTON DEL RUTH,
Production Manager, Sennett-Keystone Studios.

MAE MARSH GETS STUDIO

With Anita Loos, Goldwyn Star Shares Ideal Home

Mae Marsh, the Goldwyn Pictures star, and Anita Loos are great friends and pal together in New York. Miss Loos is the little genius who writes screen titles that make audiences go into hysterics—for example, the Douglas Fairbanks captions and titles.

Miss Marsh paints very creditably in oils and also finds pleasure in sculpture. Having fears as to what these arts would do to her new Riverside Drive home, Miss Marsh set out in search of a studio. Miss Loos ventured to assert that she felt she could write much better screen titles in a studio, so the pair have made a bargain to go " fifty-fifty" on the place. They have found a studio in the very heart of New York that suits their purposes admirably. It has everything that an artist, a sculptor—and a title-writer—requires in her work, and a little bit more. It has a very fine and hardwood floor where these two healthy and dance-loving young women are going to give tango and fox-trot and one-step parties between now and the Spring season.

MUTUAL'S NEW SERIES

The Mutual Film Corporation has contracted with the Monogram Films of Los Angeles for the release of a series of fifteen two-reel dramas under the general title "Adventures of Shorty Hamilton," the first of which, entitled "Shorty Hamilton and The Yellow Ring," will be released on Jan. 15.

This new series is to be put out by the Mutual as one of its "Featurette" star productions, just announced by President John R. Freuler.



"TWO BILLS."
Mr. Russell and William Carroll in "A Son of Battle"—American-Mutual.



ANITA STEWART.
In "Glory of Yolande"—Vitaphone Feature Release.

TAX ON MOTION PICTURES TO BE CONSIDERED —FIVE BILLS ASK FOR SUNDAY FILMS

Both Houses of State Legislature Will Be Busy on Picture Legislation This Winter

ALBANY, N. Y. (Special).—Motion pictures loom largely on the legislative horizon and the lawmakers will be busy in both houses this winter deliberating the questions affecting the industry. Five bills to permit picture shows on Sunday, and a concurrent resolution to investigate the industry as a possible source of increased revenue for the State, have already made their appearance.

Though only Sunday exhibition and a tax have so far been mentioned explicitly, censorship is looming in the background. Several of the bills contained provisions for regulating exhibitors of films which might be construed as conferring powers of censorship either on the local authorities or on a State board.

Senator Brown stated explicitly that the resolution to investigate the "movies" as a possible further means of increasing the State funds through indirect taxation was a move for revenue only, and that personally he had no idea how such a tax would be imposed, whether on seating capacity of the theaters, length of film shown or length of film made. The committee consists of three Senators and five Assemblymen, is to have \$5,000 for expenses and is to report on or before Feb. 15.

The resolution was referred to the Finance and Ways and Means Committee and the three Senators named are: Senator John Knight, of Wyoming, chairman; James W. Yelverton, of Schenectady, a Republican and first term member, and James J. Walker, of New York City, a Democrat.

Senator Boylan introduced the first bill in the Senate to permit the opening of the film houses on Sunday. His measure provides that nothing in the Sunday law shall

be construed to forbid the exhibition of "motion" pictures on Sunday after twelve o'clock noon. Similar bills were introduced in the Assembly by Assemblyman Callahan, Democratic leader, and Assemblyman Kelly. Assemblyman Goldstein introduced a bill to permit the theaters to open any time on Sunday.

The bill of whose principle Senator Brown almost expressed himself in favor was that of Assemblyman Welch, of Albany. It provides that the local municipal legislative bodies, Aldermen or Supervisors or Town Boards, may permit the motion picture theaters within their jurisdiction to be opened subject to such regulations as they may make and upon a permit revocable at the will of the issuing authority. The provision for "regulation" contained in this bill was the one that drew attention to the idea of a possible censorship.

Senator Brown, though insisting that his interest in the motion-picture legislation primarily was concerned with increased revenue for the State, admitted that the opening of the theaters on Sunday would be an important feature of the Legislature's treatment of the question. That was interpreted to mean that the motion picture houses might be permitted to open on Sunday if they would submit to the tax without a fight. The possible State tax, it was believed, could be made up by most of the houses in a single Sunday's performance.

The sentiment in the Legislature is unquestionably in favor of Sunday "movies," particularly for New York and the other large cities of the State. New York city lawmakers are almost a unit in favor of legalizing Sunday exhibitions if it is finally held by the Court of Appeals that the present Penal Code proscribes them.

"PATRIA," JANUARY 14

"Patria," the International's serial romance of society and preparedness, by Louis Joseph Vance, featuring Mrs. Vernon Castle, society's favorite and the best-known woman in America, is being widely booked by leading exhibitors everywhere. "Patria" is released January 14th through Pathe Exchange, under the arrangements just completed between Pathe and International.

"Patria" has cost half a million dollars to place on the market. When the idea was first conceived, W. R. Hearst directed that no expense be spared. He ordered the greatest star, the greatest publicity campaign, the greatest story, the best cast, and the best production that money could buy. For a year the International's forces have been at work and, according to E. A. MacManus, general manager, the results have surpassed expectations.



ETHEL BARRYMORE.
In "White Raven," a New Metro Feature Release.

DISPOSES OF WORLD RIGHTS

After refusing a number of alluring offers from several theater managers, for extended runs on Broadway for his latest picture, "Enlighten Thy Daughter," Ivan Abramson, author and director, disposed of the World's rights thereon, this week, to Wink-Brock for a sum aggregating \$125,000.

The production will be exploited throughout the world, with the United States and Canadian territory to be disposed of on state right basis.

Within an hour after the deal between Abramson and Henry Brock was consummated, the New York, Northern New Jersey, and New England rights were purchased by the Merit Film Corporation, at a figure close to \$40,000.

H. C. Hancock has been appointed manager of the Mutual Film Corporation's New York Exchange. He is in charge of the Twenty-third Street Exchange and its subordinate branches.



ROBERT WARWICK, GERDA HOLMES, DORIS KENYON.
In World Picture, "The Man Who Forgot."

STUDIO FIRE FAILS TO LONG DELAY PROGRESS

Popular Plays and Players Company Soon Resumes Work

Efficiency in modern motion picture methods was evidenced to good advantage last week following the destruction by fire of the studios of Popular Plays and Players, where Metro pictures were being made. Within a few hours after the conflagration Madame Petrova and her company who were making "The Waiting Soul," under the direction of Burton L. King, were busy at work in the Rolfe and Columbia studios retaking the destroyed scenes.

As soon as the "dash" came into the office of Richard A. Rowland, president of the Metro Pictures Corporation, that there was a fire in the studio at Nos. 228-230 West Thirty-fifth Street, where "The Waiting Soul" was being pictured, Mr. Rowland called B. A. Rolfe on the telephone. In less than ten minutes tentative arrangements were made for the reception of the company under Mr. King's direction. The progress of the fire was so rapid that complete arrangements followed and the making of the picture continued in the Rolfe studios without interruption.

The complete retaking of the five negatives that were destroyed in the fire will be done in the Metro-Rolfe-Columbia studios. The loss involved in the destruction of these negatives and the plant of the Popular Plays and Players Company has not been definitely computed. Investigation after the fire showed that the blaze was started by a short circuit, Mr. North stated. The excellent appointments of this one of the Metro studios enabled all the occupants of the building to escape without injuries, with the exception of a little singed hair and a few superficial burns and cuts sustained by those attempting to save the finished negatives.

First reports of the losses of the entire wardrobe of all the actors in Madame Petrova's company threatened delay in continuance of the making of the play in which they were engaged. While this famous Metro star lost all of her wardrobe, those belonging to Mathlon Hamilton, Wyndham Standing, H. Cooper Cliffe, Roy Picher, and Willard de Shields, who are supporting Madame Petrova in this play, were found to be but slightly injured. They were immediately moved to the Metro-Rolfe and Columbia studios at No. 3 West Sixty-first street, where work on the film was continued.

Besides the loss of Madame Petrova's wardrobe, that of Mrs. Mathilde Brundage was also destroyed. Mrs. Brundage suffered a severe loss, as she has been working in the supporting cast of Madame Petrova in four or five plays and all her wardrobe was at the studio.

No interruption in the program of Metro releases as already planned will be experienced.

MANY REQUESTS FOR "PRIDE OF CLAN" BOOKINGS

Second Mary Pickford Subject from Artcraft Well Received

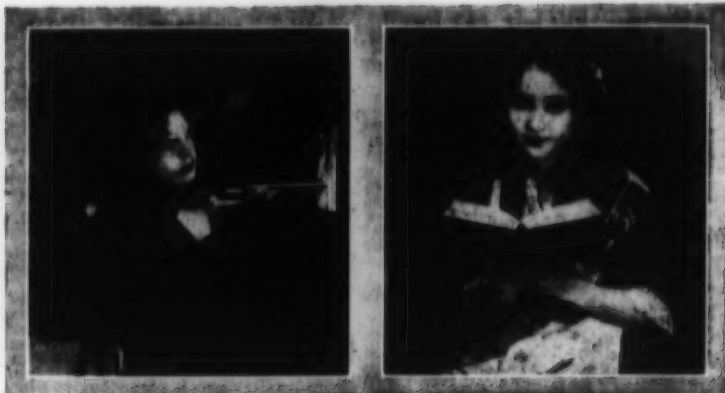
No sooner had trade showings of the second Mary Pickford-Artcraft release, "The Pride of the Clan," been given in New York and other cities throughout the country than hundreds of telegrams and letters of congratulations and requests for bookings poured into the Artcraft headquarters.

When the initial Pickford-Artcraft picture, "Less Than the Dust," was released it appeared in eighty-one first-run theaters throughout the country for runs of from one to three weeks. Last Week Artcraft announced that eight days before release date one hundred bookings for first-run showings of the Mary Pickford picture had been closed. It is readily felt by exhibitors and others who have seen advance prints of "The Pride of the Clan" that this subject not only offers the greatest work of the famous star but is in many respects the most artistic vehicle ever afforded her.

Communications requesting bookings are not confined to exhibitors of the large cities and many letters are being received from small town theaters. The merit of Miss Pickford's second Artcraft offering as indicated by G. W. McLaughlin, manager of the Lyric Theater, Rice Lake, Wis., represents a sample indorsement received in connection with this release. Mr. McLaughlin writes: "If not too late, I wish to withdraw my cancellation notice submitted under date of Nov. 25, or you can make out a new set of contracts and I will be glad to sign same. Incidentally I wish to say that if any screen star can beat little Mary for real work before the camera as she appears in her second picture I'd gladly sign a lifetime contract for their productions. 'The Pride of the Clan' is a wonderful picture and would be a great drawing card even without Miss Pickford featured."

TO STAGE SCENE AT BALL

RUFFALO, N. Y. (Special).—One of the novelties to be introduced at the Screen Club ball at Elmwood Music Hall on the evening of Jan. 29th will be the staging of a scene from one of the current screen successes, with the visiting screen stars assuming the various characters.



MAE MURRAY.
In "A Mormon Maid"—Lasky.

BESSIE LOVE.
In "Nina, the Flower Girl"—Triangle.

PATHE COMPANY TO DEVELOP SHORT REELS

Program Plans for 1917 Call for Consistent Use of Brief Pictures Also

Having defined its "Box-Office Value" policy for 1917, announced its increased serial and feature activities and the alliance with International, Pathe now states that the development of the short-reel program is also to have a part in campaign plans.

One of the important changes along this line is the release of the Florence Rose Fashion Films every week in five hundred foot lengths instead of every two weeks in one thousand feet, effective with number eleven.

The Fashion subjects should be even more popular in the new form than they were before. A number of theaters that did not use them because they could not get them regularly each week and because they were too long in one thousand foot lengths will now be only too anxious to make them part of their regular weekly program.

The Strand Theater in New York is running them and that means that they can be classed with the best single-reel subjects that are being released to-day. Every theater that caters to the better class of people

should run these subjects, owing to their popularity with women because of the clothes, and with men because of the pretty girls. Backed by the co-operation of newspapers, they are a decided box-office attraction.

Miss Florence Rose has had to add to her office force to take care of the hundreds of inquiries she receives every day from women throughout the country, who want to know where the garments shown in the pictures can be purchased.

"The women of the country simply insisted upon the change," said Miss Rose when interviewed on her plans. "They flooded my office with inquiries; they could see no reason why they could not have the fashions every week. They didn't want to jump a week. They wanted to look forward to seeing the last word in fashions from New York on a certain date every week. They pestered the managers of the theater until they referred them to me. At any rate they have kept up a brisk correspondence on the subject."

DE MILLE BIDS GOOD-BY TO BROADWAY

Producer of "Joan the Woman" Will Give Time to Study of Lasky Studio Conditions

Having seen the successful launching of "Joan the Woman," Geraldine Farrar's spectacular vehicle, Cecil B. DeMille, Lasky director-general, has said farewell to Broadway (New York) for the time being, at any rate, and departed for Hollywood, Cal.

Despite the many conflicting rumors concerning Mr. DeMille's future activities following the presentation of "Joan the Woman," the Lasky directorial chief will devote himself entirely to the production of photoplays for the Paramount Program. For the next four or five months Mr. DeMille will make a comprehensive survey of the Lasky studios with a view to augmenting their productivities in behalf of Paramount.

With the experience gained in his production of "Joan," Mr. DeMille is able to view the big Hollywood plant from the standpoint of larger activities—of greater spectacles, of more striking light effects,

of even greater artistic merit than that which has characterized his previous work. Fresh from the East, Mr. DeMille will tackle the productive problems of the Lasky studio with the viewpoint of an outsider looking into the big plant for the first time.

It is very probable that the addition of Mme. Olga Petrova and Margaret Livingston to the Lasky forces will necessitate still greater increases in the productive facilities of the California studios than those which had been planned before the recent acquisition of these two notable stars.

As the head of the company's West Coast producing forces and as president of the Oliver Morosco Photoplay Company, and vice-president of Pallas Pictures, the responsibility for this upward step rests upon the capable shoulders of Mr. DeMille, whose fitness for the task has been proven many times and has been strikingly illustrated by the tremendous success of "Joan the Woman."

DANISH STAR IN VITAGRAPH FILM

"Blind Justice" Brings to the Screen Benjamin Christie, Who Also Wrote It

Benjamin Christie, a talented Danish star, wrote, acted the leading role in, and produced "Blind Justice," which is to be released Jan. 15 by Vitagraph-V. L. S. E. as a Blue Ribbon feature.

Not in recent years has any production been so universally acclaimed for its story, direction, photography and settings as "Blind Justice." Mr. Christie will be remembered for his splendid production of "Sealed Orders," but all those who have seen both pictures agree that "Blind Justice" is superior even to "Sealed Orders."

Mr. Christie states it took a year to make "Blind Justice," and the painstaking attention to details which characterizes this Blue Ribbon feature, done on a scale hitherto almost unknown to the screen play, stamps "Blind Justice" as in every

way unique and a remarkable picture. Walter W. Irwin, general manager of Vitagraph-V. L. S. E., calls special attention to the fact that "Blind Justice" is a regular release, available to every exhibitor as a program Blue Ribbon feature, and not, as might well have been the case with so splendid a production, as a special feature at the prices which ordinarily obtain in such cases.

In the star role in "Blind Justice," Mr. Christie finds an opportunity for a masterful characterization—one that grips his audience and, at the same time, gives him vent for his wonderful versatility. He makes the man—first weak and pleading and then strong and crafty—one that is real, one that places him high in the constellation of film stars.

PRAISE FOR "PEARL"

Remarkable tribute to the drawing power of the Pathe serial, "Pearl of the Army," is paid by many exhibitors in unsolicited letters to the various Pathe Exchanges. The popularity of Pearl White, the timeliness of the story, the many thrills, the direction of Edward Jose and the sumptuous production by Astra are all touched upon in these letters.

One of the most unusual stunts suggested by W. W. Kofeldt, cashier of Pathe's Port-

land office, in connection with the opening of "Pearl of the Army" at the Hippodrome Theater there, was a parade of the Spanish-American War Veterans' Sons' Drum and Bugle Corps.

DIANA HUNNEKER, sister of James Hunneker, noted critic, author and musician, has joined the scenario department of Goldwyn Pictures, where she works in association with Margaret Mayo and Edith S. Ellis.

TWENTY MILLIONS IS NOW THE CAPITALIZATION OF FAMOUS PLAYERS-LASKY CORPORATION

William H. English, Prominent Banker, Is Added to the Directorate of Company

An important result of the recent stockholders' meeting of the Famous Players-Lasky Corporation, was the increasing of the capitalization from \$12,500,000 to \$20,000,000. In addition, Wm. H. English, vice-president Empire Trust Company, was added to the board of directors. The meeting occurred at 485 5th Avenue Jan. 2.

The fact that the increasing of the capitalization from \$12,500,000 to \$20,000,000 is a very conservative move will be seen from the fact that the former figures represent the capitalization of the corporation when it comprised only the Famous Players Film Company, Jesse L. Lasky, Feature Play Company, Oliver Morosco Photoplay Company and Pallas Pictures. The capital of the Paramount Pictures Corporation, which was recently absorbed by the giant producing combine furnishing its program, was \$10,000,000. Thus the new capitalization represents a reduction of two million in the combined capital.

The following were re-elected on the directorate for a term of four years: John P. Frederick, cashier German-American Bank; Frederick G. Lee, president Broadway Trust Company; William C. Demorest, president Realty Trust Company and a member of the New York Chamber of Commerce.

Adolph Zukor, Jesse L. Lasky, Arthur S. Friend, Daniel Frohman, Emil E. Shauer, Albert A. Kaufman, Erik J. Ludvig, and Cecil B. DeMille continue as members of the board.

The directorate was increased from twelve to twenty, the eight new members to be elected at the next meeting of the present board, which takes place Jan. 8, 1917.

After the presentation of the annual report, which showed the tremendous surplus that had been accumulated during the year, a resolution was presented by the stockholders, eighty per cent of whom were present, thanking the officers and directors of the corporation for their successful admin-

istration of the affairs of the concern and expressing confidence in their continued management.

In replying to the resolution, Adolph Zukor, president of the corporation, pointed out that the growth of the concern to its present size and importance had been a gradual and a healthy one.

Mr. Zukor drew attention to the fact that the ideals and principles for which the present corporation stood had all been tested out successfully by the individual companies which it comprises—that the Famous Players, Lasky, Morosco and Pallas companies had each proven the efficiency of its own methods as an individual, and that the similarity of these aims and ambitions had given every reason for the belief that their individual success was only an indication of the tremendous possibilities which their combined strength would offer in the months to come.

Furthermore, the fact that the companies already allied on the Paramount Program and on the foreign program, and had been acting in close co-operation throughout the world for some time, tended to add oil to the complicated running gear of the tremendous machine. As a result, the welding of these separate entities into a gigantic whole was accomplished, Mr. Zukor declared, with the least possible friction—a fact which was apparent from the progress which the new corporation has made in its very short life.

In closing, Mr. Zukor referred to the adding of Mme. Olga Petrova, and Margaret Livingston to the long list of stars appearing on the Paramount Program and assured his hearers that with a program comprising such names as Margaret Clark, Pauline Frederick, Marie Doro, Fannie Ward and the many others whose names are international bywords, and with an organization such as had been built up within the corporation, he saw nothing ahead for 1917 but the eclipsing of all past records of achievements.

NEW TITLE FOR WORLD PICTURE

The title of "Frou-Frou," the new Alice Brady picture for the World Film Corporation program, has been changed to "A Hungry Heart," and the production will be released February 5, one week ahead of the original date.

It was for one of the scenes of "A Hungry Heart" that the World Film Corporation built nearly 300 feet of a "street in Venice" along the banks of Sparkhill Creek at Piermont, New York, at a cost of nearly \$20,000 in money and an expenditure of time reaching close upon five weeks.

STAGE WRECK FOR "WHIP"

On Wednesday, Jan. 3, at Greenwood, Del., what is said to be the biggest railroad wreck ever "put on" for the motion pic-

tures was staged as the final step in the Paragon production of "The Whip." The remainder of the film version of this noted play was completed some weeks ago, but the order to make this smash-up completely realistic proved to necessitate considerable time and the surmounting of numerous difficulties.

"BELOVED ROGUES," JANUARY 15

Kolb and Dill in a five-part production entitled "Beloved Rogues" tops the Mutual Film Corporation's schedule of releases for the week of January 15. This production comes from the American Film Company's Santa Barbara studios, where it was produced under the direction of Al Santell, the director of the entire successful series of Kolb and Dill productions.

OHIO CENSORS PASS "THE TRUANT SOUL"

Hold Up Essanay Film Two Weeks, But Objections Are Finally Removed and Picture Admitted

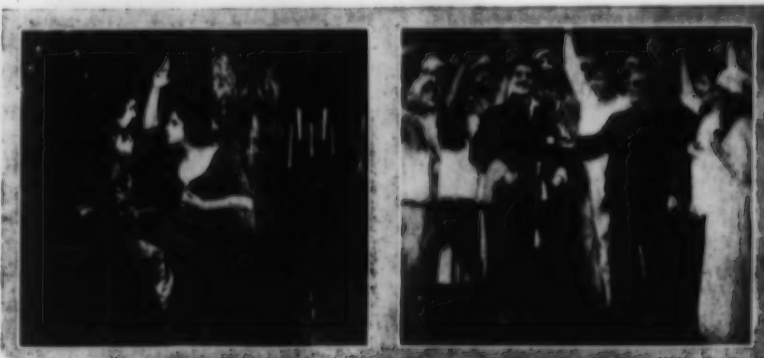
After holding up the film for two weeks the Ohio Censors have finally admitted Essanay's feature, "The Truant Soul," of which Henry B. Walthall is the star.

The objections to the picture were based on the fact that it depicts a famous surgeon as a victim of narcotics. There are several tensely dramatic scenes in which Mr. Walthall is seen in the throes of this great menace to humanity. It was at first claimed that to show the results of the drug vice as vividly as they are portrayed in "The Truant Soul" was a bad influence on the community. It was on account of these protests that the board of censors ordered the picture held up pending an investigation.

The result of this investigation proved

starting to the objectors. Noted ministers of Ohio, civic workers, clubwomen and finally federal internal revenue agents in charge of the government's crusade to stop the use of drugs and enforce the Harrison anti-narcotic act, were called in to view the picture and render their verdicts on its prospective influence on the community.

Their verdict was unanimous that such a picture would be a great moral lesson in aiding the government and communities at large in halting the death-dealing strokes of drugs. In showing the public how terrible is the effects of narcotics the picture has a good rather than a bad influence. On this verdict, the censors placed their O. K. on "The Truant Soul" for showings in the state of Ohio.



GERALDINE FARRAR.
In "Joan the Woman"—Lasky.

MAX LINDE.
In his first Essanay Comedy.

BIG HOUSES HERE TO SHOW METRO SERIAL

"Great Secret" to Be Shown at Keith and Proctor Houses and Others

The New York demand for Metro's "The Great Secret," which stars Francis X. Bushman and Beverly Bayne in fifteen episodes of mystery and thrills, is heavy and will, it is announced, set a new mark. Because of the great demand for the serial the release date was set ahead to Jan. 8, when the first chapter was shown in thousands of theaters throughout the world. After the first five chapters had been shown to exhibitors here bidding for bookings was fast and furious. Honors for the big houses were captured by the Keith and the Fox interests. Therefore, on Monday "The Great Secret" made its mysterious bow to the public in William Fox's Academy of Music and in the following Keith and Proctor houses: Keith's Harlem Opera House, Proctor's 125th Street Theater, Keith's Greenpoint, Prospect, Madison and Monroe in Brooklyn, and in Keith and Proctor and Fox houses throughout the country.

Among the other New York houses in which it is being shown are the Schuyler, Eighty-second Street and Broadway; the Broadway, 103rd Street and Broadway; the Arena, Fortieth Street and Eighth Avenue; the Moratorium, 116th Street and Eighth Avenue; the Seventy-second Street Playhouse, the Bohemian Annex, and the National Winter Garden. In these houses the serial will be seen on Mondays, Tuesdays and Wednesdays of each week.

BUYS "THE TRUFFLERS"

Essanay Purchases Rights to Novel for the Screen

George K. Spoor, president of Essanay, announces the purchase of the motion picture rights to "The Trufflers," Samuel Merwin's great novel. Its picturization is being prepared now at the Essanay studios. The film will be released through the Kleine-Edison-Selig-Essanay Service, March 4. Neil Craig will be seen as the star.

Fred E. Wright is arranging the story for the camera and will direct its production.

Director James K. Young has started work on the filming of the first of the three Cohen & Harris stage hits which President Spoor has purchased for picturization by Essanay. These plays, all of which were Broadway successes, are "Hawthorne of the U. S. A.," "Young America" and "On Trial."

Essanay is rushing to completion two new features for release within the next three weeks. Henry B. Walthall's next feature will be the first. Its title is "Little Shoes," and will be released through the Kleine-Edison-Selig-Essanay service January 15. "Skinner's Dress Suit," a comedy drama with Bryant Washburn in the leading role, will follow through the K-E-S-E service February 2.

MUTUAL "FEATURETTES"

Novel Name Chosen for Short Reel Subjects

President John R. Freuler of the Mutual Film Corporation announces the coming of a number of series of important short releases under the general designation "Featurettes," which by their artistic merit will illustrate the naming of the new title—that they are all-star and specialty productions.

Among Mutual productions that are now classified as "Featurettes" are four Gaumont single-reel releases: "Tours Around the World," "Reel Life," "See America First," "Mutual Weekly," the George Ovey one-reel "Cub Comedies," produced by David Horsley; the Vogue two-reel comedies and "Adventures of Shorty Hamilton."

PHILADELPHIA STRAND OPENS

PHILADELPHIA, PA. (Special).—The formal opening of the new Strand Theater, at Germantown Avenue and Venango Street, brought to it thousands of residents of that section, who attended the various presentations during the afternoon and evening.

TIRELESS "BILL" HART TO PLAY PROSPECTOR

New Role for Kay Bee Hero—Other News from the Triangle Studios

An old-time prospector will be Wm. S. Hart's next characterization for Triangle-Kay Bee. The title is still a secret. Margery Wilson, who last played with Hart in "The Primal Lure" and "The Return of Draw Egan," will reappear as his leading lady. She has what is declared to be an appealing part, with some comedy touches. Among others who will support Hart are Jack Livingston and J. P. Lockney.

Douglas Fairbanks and Dorothy Dalton are the stars of the Triangle feature released for January 28th. Fairbanks appears in a serio-comic drama of brave hearts and thrilling deeds entitled "The Americano," which was written by John Emerson and Anita Loos from Eugene P. Lyle's novel, "Blaze Derringer." The direction is by John Emerson. Dorothy Dal-

MAXINE ELLIOTT SAYS SHE IS "DELIGHTED" Pleased by Her Entry Into Filmland via Goldwyn—Other Announcements

So many interesting announcements have come from Goldwyn Pictures Corporation recently that it is hard to decide which is the most important. Certainly unusual interest attaches to the engagement of Maxine Elliott.

Now that she has taken the plunge, Miss Elliott is delighted over her entry into pictures. As the many persons who have seen her in New York since her return from Europe a few days ago can bear witness, Miss Elliott is radiantly beautiful and never during her career has she been so perfect a specimen of lovely American womanhood as she is at this moment. It is believed that she will amaze America's picture public when she makes her first screen appearance.

Then there is Jane Cowl, whose dramatic stage triumphs have been pronounced and who will appear in features

for the Goldwyn Corporation. Miss Cowl is modest as this little expression demonstrates: "I stand very meekly at the beginning of my work, willing to serve a longer and more rigid novitiate, to earn entrance to Elysian fields where laurels bloom."

It may be interesting to note that Mae Marsh, star of Goldwyn Pictures, has the hugest collection of photographs ever assembled in the world's history.

She is the joy and delight of the camera and the lens people.

Every night of their lives when Mr. Eastman and the other geniuses of photography kick off their bedroom slippers and slip into their pajamas and get down beside the bed to say their prayers, they take great pains to add a little prayer for Mae Marsh, who affords such unusual and charming photographic opportunities.

EDNA GOODRICH A MUTUALITE

Popular Stage Favorite to Be Featured in Series of Notable Productions

Edna Goodrich has gone under the Mutual banner, John R. Freuler, president of the company, having just announced closing a contract for her exclusive appearance in a series of features to be released by Mutual.

Miss Goodrich, who is enthusiastically at work on her plans for this engagement, will begin actual rehearsal on the conclusion of an important vaudeville contract which is now engaging her professional services at the Park Theater, New York. This necessarily sets the date of her pic-

ture work ahead for several weeks. Mr. Freuler is personally supervising the selection of directors for the new Mutual stars and is giving direct attention to the securing of adequate vehicles for the exposition of their talents.

Miss Goodrich is one of the best known actresses of the world. A Chicago girl, the daughter of A. S. Stephens of that city, she graduated from the Hyde Park High School there and soon afterwards married Nat C. Goodwin, the marriage being later dissolved.



(C) Ira L. Hill
MARGARET ILLINGTON,
New Lasky Star.

Marguerite Snow,
With Artcraft.

The theater, which will show photoplays exclusively, has a capacity of 1,500, and typifies the finest and most advanced art in the construction of such houses. The main picture shown at the opening was Clara Kimball Young in "The Poolish Virgin," a strong play adapted from the novel of Thomas Dixon. The theater will be conducted under the management of Herbert E. Effinger, president, and J. Effinger, secretary. A special garage is situated in the rear for the exclusive use of patrons.

NEW PICTURE FOR MARY

Newest of the Mutual Mary Miles Minter features being produced at the American studio is "The Gentle Intruder," under the direction of James Kirkwood. The photoplay is a fit companion-piece to the preceding pictures of the Mary Miles Minter series that have been so popular, and gives the charming young star wide opportunity in a difficult role, it is said.

THREE SELZNICK PICTURES IN JANUARY

"Panthea," "The Argyle Case" and "The Eternal Sin" Ready This Month Is Promise

Beginning 1917 with three new pictures for the first month is starting things with a "bang," and such is the schedule of Selznick Pictures.

To begin with there is the first of the Norma Talmadge Film Corporation productions, an adaptation of the drama "Panthea," by Monckton Hoffe which was originally played on the stage in this country by Mme. Olga Petrova. This picture was produced under the direction of Allan Dwan. It is the attraction this week at The Rialto Theater.

Following "Panthea" will come the first of the new Robert Warwick features pre-

Pallas Production Calculated to Satisfy Gourmets, Anyway

Only well-fed playgoers should be allowed to view the forthcoming Pallas picture, starring Vivian Martin, "The Wax Model," by S. Vere Taylor, according to reports from the company.

The producers aver that they will not be responsible for the result if this warning is not heeded.

The cause for alarm lies in the fact that one of the important settings for the action of the story consists of the interior of a very gay restaurant. Into this setting there has been incorporated a tremendous open fireplace before which there revolve on spits succulent chickens, irresistible beefsteaks and tempting joints of meat.

If the effect upon the workers in the studio when this scene was in use can be considered a criterion, it is judged to be unsafe for an exhibitor to permit hungry persons to view the scene, unless a slide is placed on the screen to the effect that sandwiches will be served at the conclusion of the picture. At any rate, the setting is declared to be very realistic in its effect.

MRS. CASTLE SAYS ADIEU

Given Reception at Los Angeles Prior to Leaving Coast

Mrs. Vernon Castle, who has been in Los Angeles for the past few weeks with her company, making the pictures for the concluding episodes of the photoplay "Patria," the international's serial supreme was given a farewell reception on the eve of her departure from the "home of the movies" in the West.

The reception, which was followed by a "dinner dansant," was given at the Sunset Inn, a fashionable establishment at Santa Monica, one of the beach resorts of Los Angeles. All the notables of the film world, at present residing in the delightful California city, were present, as well as a goodly gathering of the most exclusive society people, both of Los Angeles and Pasadena, who have all manifested great interest in the patriotic picture play in which Mrs. Castle is the star.

One of the features of the dansant following the reception was a dancing contest for which a cup named "The Vernon Castle Cup," in honor of Mrs. Castle's husband, now serving his country on the battle front, was offered as a prize.

With Mrs. Castle at the reception, to receive congratulations on the completion of the great serial "Patria," were members of her company including, Milton Sills, her leading man; Warner Oland, Marie Walcamp and F. W. Stewart.

MAURICE WITH LASKY

Louis Maurice, general musical director for Thos. H. Ince, producer of "Civilization," has been engaged by Jesse L. Lasky to conduct the Geraldine Farrar feature, "Joan the Woman," at the 44th Street Theater here.

CRITICS PLEASE NOTE!

Balboa Cameraman Tells Where the Camera Does Go

Mr. Eaton, a Boston dramatic critic, recently took his megaphone, mounted to the housetops, and proclaimed that the movies were not much, if anything. Of course, Mr. Eaton spoke from the standpoint of a theatrical booster, and perhaps didn't really know much about the movies, but he said just one thing in his little story that made Chief Cameraman Billy Beckway, of the Balboa studio very peevis.

Mr. Eaton, among other things, said in effect: "They claim the camera goes everywhere, but that doesn't alter the fact that it doesn't."

"Where hasn't the camera gone?" asked Beckway wrathfully. "The whole world of film fans can tell the critics that the camera has gone:

Under the sea.
Into the crater of Vesuvius.
Far inside both the Arctic and the Antarctic circles.
Three thousand feet under ground; in

the Calumet and Hecla mine.
Out under the bottom of the sea in the coal mines of Cape Breton Island.

On the glaciers and in the crevasses of the Alps.

On the heights of the Himalayas.

Thousands of feet up in the air in balloons and dirigibles.

Under the Hudson River.

Under Niagara Falls.

To the headwaters of the Amazon.

Into the jungles of the tropics.

Into the stoke holes of battle ships.

In front of the Alaska glaciers, where ice blocks bigger than ten-story office buildings were breaking off.

Into the trenches of Europe and on the decks of war ships in action.

Upon the pilots of rushing locomotives and automobiles.

On top of the Pyramids.

Into the Sahara desert.

Upon the Eiffel Tower.

Into the catacombs of Rome.

Into the palaces of kings and the houses of the rich.

Into sewers and bank vaults.

Other places too numerous to mention.

GOSSIP OF FILM FOLK FROM FAR AND NEAR

George Fisher, who has been prominent as a juvenile leading man in West Coast studios, is the newest reinforcement at the growing American studios.

Charles Le Moyne, who appears in *Selig Red Seal Plays*, served in the Boer war.

Word from S. S. Hutchinson, president of the American Film Co., Inc., was received here from Chicago this week announcing the appointment of A. E. Stone, for two years an executive at the Flying A studio, as studio manager of the Vogue Film Company in Los Angeles.

Collin Campbell, the Selig Co.'s famous director, is the son of a Scotch clergyman.

John W. Noble, who staged "The Awakening of Helena Ritchie," will stage a satirical sketch for the N. A. M. P. I. dinner January 26th.

In "Kick In," the Pathe Gold Rooster release for January 14th, is a good example of a player with a minor part who by force of personality and fine talent make that part a big one. The part is that of "Myrtle," the tough little sweetheart of "Benny," a thief, and it is played by Susanne Wills.

Lionel Barrymore has started work on his new Metro-Rolfe comedy drama, "Making Good." George D. Baker is directing the production and prominent in the cast is Hugh Jeffrey, who has worked with Mr. Barrymore in other Metro features.

The event of Francella Billington's arrival in Santa Barbara to become a member of the American force was marked by a happy reception accorded her by her acquaintances, many of whom had known her intimately in former associations.

Fred Shipman has arrived in New York. He sailed from Sydney, Australia, four weeks ago, and came through without a mishap.

Laurence d'Armour cameraman for the Gaumont company, is filming "See America First" places of interest in the South.

Chester Conklin, the popular Keystone comedian, is working under the direction of Harry Williams, one-time song writer and now making good as a comedy director.

Charles Gunn, playing leading roles with the Ince company, received a wired request last week to return to Denver for a special holiday program at a popular legitimate theater there. His activities at Culver City prevented his acceptance.

Thomas Benton Carnahan, a popular boy actor of the stage at the present time, will be among the players who will appear in the forthcoming Edison Conquest Pictures.

Staff photographer Richard Sears, attached to the Boston Bureau of the International, recently put in a strenuous day off Nantucket Island, Mass., filming the fishermen and their craft engaged in dredging for scallops.

Little Madge Evans, the World Film Corporation's child star, recently won a gorgeous wardrobe trunk in a newspaper popularity contest, and is hoping that some of the scenes of "The Web of Desire," the new Brady-made picture in which she has a fine part, will be laid down South, or out West, or somewhere far off. Otherwise Madge will be unable to use her new trunk, excepting to look at it.

Frital Brunette, Selig star, has succumbed to the latest craze. She plays the ukelele.

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation, said recently that the definite announcements of his plans for the season will be issued in a very short time now.

Fred B. Murphy, vice-president and general manager of the Unicorn Film Service Corporation, announces that Geo. J. Trask has been appointed manager of the Cincinnati branch of the Unicorn.

Dan F. Whitcomb will collaborate with Capt. Leslie T. Peacocke on a new play for Little Mary Sunshine, the Balboa-Pathe baby star.

That great American custom—shaking hands—has put Max Linder's digits in a sling. Essanay's imported funny man never felt the vigorous pump of an American "howdy do" before. When his small hand was grasped and squeezed until it made the blood tingle, he winced and was bewildered. But Max was game. He shook hands until his fingers were bleeding.

Louise Glaum, of Triangle, who has just moved into her beautiful new home in Los Angeles, has purchased one of the few peacocks to be found in Southern California. It is a very valuable bird, and, while tame to a certain extent, it is necessary to keep

the rainbow hued beauty on a chain. It can be seen any day occupying a sunny portion of the Glaum lawn, where it attracts the immediate attention of all passersby.

Little Mary Sunshine, through her work in only two Gold Rooster Plays, "Little Mary Sunshine" and "Shadows and Sunshine" has become one of the really great drawing cards of the screen.

Tom Mix, of Selig company, is a personal friend of Colonel Roosevelt, and was a member of his rough rider company in the famous dash up San Juan Hill. Later in the same war, Mix was promoted to the rank of major in recognition of conspicuous bravery.

David Horsley has decided to increase his producing operations, and arrangements are now under way to add another company to those already making pictures at his Los Angeles studios.

The unusual combination of a mother and daughter playing together is seen in the new Triangle-Fine Arts picture, "The Girl of the Timberclains." Constance Talmadge's mother enacts a prominent part in the drama which is her daughter's first starring vehicle.

Harvey Clark, the splendid character and heavy actor of the American company, and Ethel Ullman, a leading woman of the Thomas Ince Company, were married recently at Los Angeles. They are at present at home in Santa Barbara.

Frederick Arnold Kummer, well-known writer, is the author of the Famous Players production, "The Slave Market," in which Pauline Frederick stars on the Paramount Program. The photoplay version of this story of the Spanish Main was prepared for the screen by Clara S. Beranger. This is the second of Mr. Kummer's stories to be produced by the Famous Players. "The Brute" having been released by that company prior to the formation of the Paramount Picture Corporation.

Voila Vale, who will appear in the Lasky production "Each to His Kind," of which Sessue Hayakawa is the star, has been engaged to support George Heban in his next Morosco picture. The story was written by Mr. Heban in collaboration with Lawrence McCloskey and will be directed by Donald Crisp.

Howard Estabrook, who has won an enviable reputation on the stage and on the screen as a leading man, has been engaged by the Oliver Morosco Photoplay Company in the capacity of director and will supervise Vivian Martin's next production following "The Wax Model," which is scheduled for release on the Paramount Program in February.

Bebe Daniels, the little comedienne of Pathe's "Luke" comedies, is the only film player we have yet heard of who received a Christmas present of a lawn-mower. An admirer of her work, hearing that she is a "bungalofer," sent it to her as a first aid in grass manicure.

FREDERICK J. BIRD ENGAGED

Following the lead of other employees in the Nicholas Power Company's office, several of whom are engaged to be married, and two of whom have already left to embark on the sea of matrimony, Fred J. Bird, assistant sales manager of that company, has announced his engagement to Miss Marian Evelyn Cox, of Brooklyn, a talented young singer. It seems that everybody now at the Power company is engaged but Capt. A. J. Lang, whose friends are beginning to wonder whether he is a woman-hater.

START ON "BABETTE"

Peggy Hyland and Marc MacDermott started work last week in Greater Vitagraph's studio on "Babette." This picture story is by A. Van Buren Powell from the famous book of the same name, by F. Berkeley Smith. "Babette" is said to be a sweet atmosphere story of French life and is a splendid vehicle for Miss Hyland's cleverness and Mr. MacDermott's manly acting.

ENGAGEMENT FOR ELLEN GIERUM

Ellen Gierum, who at the present time is the leading lady with the Warburton Theater Stock company in Yonkers, has been engaged by Benjamin Christie, president of Dansk Biograph Company, to go to Copenhagen July 1 and appear in a photodramatization of "The Wandering Jew," a scenario of which Mr. Christie has prepared.

ARLISS MAY DO A FILM

There is a rumor afloat that George Arliss is to dip into the film business by appearing in one five-reel picture this Spring. As to whose banner the noted actor may appear under there is no information.

NEWS OF INTEREST TO MOTION PICTURE EXHIBITORS

EXHIBITORS' LEAGUE OF NEW YORK REDUCES ANNUAL DUES

Initiation Fee Is Waived; President Issues Appeal

Samuel H. Trigger, new president of New York Local of the Exhibitors' League, has issued the following call to showmen of Greater New York:

"At a meeting of the Executive Board held at the organization rooms on Friday, Dec. 29, a motion was passed that the annual dues of members should be reduced to \$20.00 beginning Jan. 1, 1917, and the initiation fee be waived. All those paying \$5.00 now will be given full membership, including initiation and other assessments. This action was taken by reason of the fact that the organization is in a prosperous and self-sustaining condition and is no longer in a position where it requires a large membership fee to create a great fund, but is seeking to create a large membership, thus getting the moral support of every exhibitor in the city.

"This support is absolutely essential to the welfare of our business. As you are aware, it is our intention to place before the lawmaking bodies of this city certain bills which will greatly benefit our business, and we realize more than ever that we must have strength of number. We expect and hope to receive the support of every man who owns a moving picture theater. We therefore urge you to enroll your name on our books and commence the year 1917 as a member of our association."

ENTERTAINS EXHIBITORS

G. M. Mann Holds Get-Together Luncheon at Baltimore

BALTIMORE, Md. (Special).—George M. Mann, manager of the Famous Players' Exchange, Washington, D. C., opened the new year with a get-together luncheon to Baltimore exhibitors on Jan. 3 at the Hotel Rennett. In addressing the exhibitors afterwards Mr. Mann said: "We have met here to further promote the interests of the exhibitor in order to make the year 1917 even more profitable than its predecessor. That Paramount Pictures are Paramount in all that the word implies and is too self-evident to enlarge upon, but in all lines of business there is always room for improvement and our problem today is how we can best promote the interests of the exhibitor by furnishing him with additional co-operation and service."

Carl H. Pierce, special representative of the Paramount Pictures Corporation and of the Paramount manufacturers, dwelt particularly upon the plans of his companies for increased service to the exhibitors.

H. P. Mulford, the newly appointed publicity man of the Famous Players Exchange, delivered an able address on the publicity plans for 1917. E. B. Carr dwelt particularly upon the problems of the small town exhibitor and the problems of success of the small town exhibitor in his district. Other addresses were followed by H. W. Webb, Parkway Theater; Myer Fox, Rialto Theater; J. Louis Rome, Broadway Theater. Those present were: Bernard Depkin, Frank D. Webb, A. F. Gillespie, Arthur Price, Thomas Goldberg, G. Horton Gaffney, and W. O. Baker.

NEW IDEA IN "NATURE" PICTURES

Construct a glass slide cage by taking two thin plates of glass same size as ones used in your machine, separate them by thin glass strips on three edges, cementing them with Canada Balsam, which is waterproof, which will complete your cage slide. Now, procure some stagnant water—fresh won't do—or some sour and water that has stood for several days and fermented, and fill your glass cage. Place the filled cage in your picture machine between reels, and you will have a natural picture that will make your patrons gasp. Huge monsters will be seen actually devouring other strange and creepy animals, and there is no end practically to the amusing and really educational features that will be exhibited. The stagnant water can be obtained at any pool or taken from rain barrels in which water has stood for several days.

As the picture is not copyrighted, you get the service absolutely free excepting a little exertion you exercise in constructing the slide.

C. C. PALMER,
Williamantic, Conn.

AUSPICIOUS FIRST NIGHT

Portland, Ore., enjoyed quite an auspicious "first night" when the newly remodeled James Broadway Theater was opened as a moving picture house on Dec. 24. The theater was packed and the audience included practically all of the prominent people in the city. Several speeches were made. "Idle Wives" was the initial film offering and it met with success.

Harvey Gates has been chosen at the Morosco Studio as special writer for House Peters.

NEW JERSEY FILM SHOWMEN PLAN CONTEST

Some Fair Maiden Will Become Picture Star in Consequence

One of the principal features of the New Jersey Exhibitors' ball, to be held at Krueger Auditorium, Thursday evening, Feb. 1, will be the contest of young ladies to join the ranks of the famous movie star beauties. The contest to be held under the direction of the Thanhouser Film Corporation of New Rochelle.

Directly after the grand march, in which the leading stars of the different film manufacturers will appear, all young lady aspirants for a position in the movies will form in line before five judges composed of Florence Lallade, the famous star; one member of the motion picture trade journals, one representative of the Newark newspapers, one representative of the Screen Club of America, and one representative of the New Jersey Exhibitors, who will decide which of the young ladies is eligible for a position with the company.

Letters of application for the contest will be received by F. E. Samuels at League Headquarters, 800 Broad Street, Newark, N. J., up to the evening of the ball, and by the committee, during the evening of the ball before the contest.

PARAMOUNT THEATER NEWS

D. J. Black, manager of the Palace Theater, Olean, N. Y., has recently arranged with the Buffalo office of the William L. Sherry Feature Film Company for an exclusive Paramount franchise and will make the house an exclusive Paramount house. The Palace Theater is entirely modern and up to date in every respect, seating 1,800 people and catering to the best inhabitants of Olean.

Gillette Brothers, who recently took over the Milford Theater, Greene, N. Y., from Mr. F. A. Page, are doing an excellent business with Paramount Pictures and have been so pleased they have placed orders for a large number of bookings of pictures shown before.

Carroll and Wood, of the Olympic Theater, Little Valley, N. Y., inaugurated an exclusive Paramount service Dec. 29. Besides the Paramount Features, these managers are running Bray Cartoons, Burton Holmes Travel Pictures, Pictographs and South American Travel Pictures.

NO CHANGE AT RIALTO

Despite all rumors that he might resign as managing director of the Rialto and accept one of the several offers made to him recently, S. L. Rothapel announces officially that he will continue in his present position and devote all his time to perfecting the style of entertainment which he originated.

CHILDREN AND PICTURES

One of the series of special meetings being held under the auspices of the Recreation Committee of the Board of Estimate and Apportionment of New York City in connection with the Civic Forum on Sunday evenings at the Washington Irving High School, New York City, will be devoted to the subject, "How the Movies Keep the Children Off the Streets." This subject will be taken up on Sunday evening, Jan. 14. There is to be a motion picture shown illustrating the making of motion pictures. The speakers will be Miss Mary Gray Peck of the Motion Picture Committee of General Federation of Women's Clubs, who will speak on the Better Film Movement; H. F. Sherwood, assistant secretary of the National Board of Review, who will describe the work of the Board, and George H. Bell, Commissioner of Licenses of New York City, who will tell something about the work of his bureau in relation to the licensing of motion picture theaters.

NEW BOSTON FILM HOUSE

The outcome of the new motion picture theater on the fringe of the most congested part of Boston's slums, which is to be erected as an experiment, will be watched with interest by film men and real estate promoters.

This is the first time that any such venture has been developed to such a stage in Boston, but for years overtures have been made at City Hall for the erection of such buildings in the North End, or the making over of old buildings for that purpose. All such proposals, however, were turned down until the present West End enterprise was projected and passed upon by the Mayor.

Theatrical people have said that it would seem good judgment on the part of the promoters to erect a building suitable for regular theater business in case the moving picture venture failed. No stage for theatrical productions appears in the plans, however.

The sponsors for the experiment are a group of men organized as the Lancaster Trust.

FEATURE FILMS OF THE WEEK IN REVIEW

"THE PRIDE OF THE CLAN"

Five-Reel Drama Featuring Mary Pickford. Produced by Arctcraft Under the Direction of Maurice Tourneur.

Robert, Earl of Dunstable..... Warren Cook
The Countess of Dunstable..... Kathryn Brown Decker
Pitcairn..... Ed. Roseman
The Dominie..... Joel Day
Jamie Campbell..... Matt Moore
Margaret MacTavish, the pride of the clan..... Mary Pickford

The tenderness that is attached to almost everything Scotch makes "The Pride of the Clan" a very effective setting for the second of the new Arctcraft pictures featuring Mary Pickford. The little actress is consistently "bonnie" through five reels of sentimental Scotch drama with the scenes laid on a bleak coast which might indeed be the wave-hammered shores of Scotland. The story is not as strong as might be in itself, and without the winning personality of Mary Pickford, would not be so pleasing, but her characteristic stage business builds up the weaker situations, and, with the assistance of the excellent details in the direction of the piece, serves to hold the interest of the audience. It is the story of a little Scotch girl Margaret, who lives alone in the bulk of an old fishing boat which belonged to her father, who was drowned at sea. She is formally betrothed to Jamie, a young fisherman, and the two are about to settle down to the simple life of the villagers when a titled mother appears and claims Jamie as her long lost son. Margaret confidently expects to be taken away with Jamie when he goes to the city to be a fine gentleman, but the two aristocrats appeal to her unselfish love and persuade her to give Jamie up for his own good. The broken-hearted Jamie cuts her boat loose from the shore and drifts into a sea which nearly sinks the frail old bulk, but she is rescued at the last moment by Jamie, who carries her to his mother's yacht, where she is restored by hot lemonade and the kindly attentions of the two repentant parents.

Mary Pickford gives to the character of the Scotch lassie all the quaint tricks of manner that have endeared her to thousands. Matt Moore plays the part of the young fisherman with touching simplicity, and the minor characters, especially the types about the fishing hamlet are excellently chosen. The scenario is well developed but is slightly marred by a number of superfluous titles, which are put in feeble and quite unnecessary rhyme.

An Arctcraft suggestion for the benefit of exhibitors is worth repeating. They publish a list of Scottish Societies throughout the United States and Canada, and advise the owners of moving picture houses to get in touch with them and give special nights in their honor. In most cases, however, the name of Mary Pickford alone will pack the houses without any further efforts toward advertising.

A. G. S.

"THE EVIL EYE"

Five-Part Drama by Hector Turnbull. Featuring Blanche Sweet. Produced by Lasky Under the Direction of George Melford. Released by Paramount.

Dr. Katherine Torrance..... Blanche Sweet
Leonard Sheldon..... Tom Forman
Frank King..... Webster Campbell
Clifford, Katherine's brother..... J. Parks Jones
Mexican Joe..... Walter Long
Sheldon's servant..... Ruth King
Michael..... William Dale

"The Evil Eye" gives an interesting and dramatic picture of the struggles of a woman doctor with ignorance and superstition. Most people are familiar with the significance that has been given to the evil eye by peasants in the various Latin countries and the sinister legends attached to the unfortunate individuals who are supposed to bring disaster on everything that meets their gaze. In this story, the victim is a young woman doctor, who comes to a Mexican colony of grape-pickers in a California vineyard and whose efforts to help the ignorant peasants through an epidemic of diphtheria are met by hostility and treachery. She is trapped into the home of a Mexican, whose baby died while she was trying to save it, and a savage attempt to burn out the offending eye with a red-hot poker is only interrupted by the arrival of the vineyard manager. He saves her from the violence of the infuriated workers, and while helping her to win back their confidence and devotion discovers their personal devotion and confidence in each other.

Blanche Sweet is not entirely herself in the role of the woman doctor. It is not because she looks charming, for it has been demonstrated that it is quite possible for an actress to play a professional woman and look both charming and efficient. But she seems a bit languid and out of sympathy with the part, which is hardly adapted to her personality. Tom Forman as the young ranch manager is forceful and convincing, and the minor characters in the Mexican colony are picturesque, although their costumes and manners seem unmistakably Italian rather than Mexican, especially as the superstition regarding the evil eye is nearly always associated with Italy. The scenes in the vineyard and about the homes of the grape-pickers are most artistic.

The play has an excellent title for advertising purposes for the very suggestion of "the evil eye" brings up a host of weird and sensational situations. A. G. S.

"THE RAINBOW"

Six-Reel Drama Taken from the Play of the Same Name by A. E. Thomas. Produced by Art Dramas Under the Direction of Ralph Dean and Released by Them Jan. 4.

Cynthia..... Dorothy Bernard
Neil Sumner..... Robert Connors
Dick Harcourt..... Jack Sherrill
Ruth Sumner..... Eleanor Gist
Betsey (Neil's Sister)..... Jean Stuart
Baby Cynthia..... Marion Adams
Mrs. Palmer..... Jean La Mott
Holmes (Lawyer)..... Jack Hopkins
Fellows..... Conway Winfield

Judging "The Rainbow" from the viewpoint of its value as a box-office magnet, it is surely safe to say that it will draw a long line of ticket purchasers to the window. There are several points on which to pin a reason for this. The film is a picturization of a play that met with country-wide popularity several seasons ago and the name of the author, A. E. Thomas, carries weight. Not only was the play successful on Broadway but on its long tour, first with Henry Miller and Ruth Chatterton as the featured members of the cast and later with substitutes, it was enjoyed by countless people and received publicity that reached into the smallest places.

The story is of the type that will appeal to those who enjoy continued sweetness in their pictures, and they number not a few.

"THE MAN WHO FORGOT"

Five-Part Drama Taken from the Book by James Hay, Jr. Produced by Paragon Under the Direction of Emile Chautard and Released by World.

John Smith..... Robert Warwick
Mary Leslie..... Gerda Holmes
Edith Mallon..... Doris Kenyon
Al Simpson..... Alex. Hannan
Senator Mallon..... Ralph Belmore
Conor, Mannersey..... Frederick C. Truesdell
Charles Waller..... J. Reinhardt

Those who crave suspense in motion pictures will be thoroughly satisfied when viewing "The Man Who Forgot." This suspense is built up in the first reel and capably held throughout the succeeding parts. In fact it is retained just a trifle too long, as it necessitates an ending that clears up the mystery with one sudden swoop, and the picture ends instead of finishing.

The story concerns a man who has sunk to the lowest plane of degradation, and in so doing has forgotten his own identity. He finds his soul and repairs the damage to himself, and from thence on devotes his life to furthering the cause of national prohibition. His political enemies plan to use his unknown past as the strongest point in their fight against him and the thing he upholds but at the opportune moment the secret is told by a woman who knew him years before. Even if it were not for

touches which characterize all of Robert W. Chambers's writings. But it is the Chambers of old, rather than the modern author of best sellers, that is reflected in this version—despite that the story is a recent one. It recalls the Chambers of a good many years ago, when he had not yet attained the height of his fame—the Chambers who gave us "The King in Yellow," "The Red Republic," and "The Maker of Moons."

S. Rankin Drew has done an exceptional piece of work in the direction besides playing the hero's part with good effect. The subtitles are happily chosen—apparently many of them being from the book, giving glimpses of the author's inimitable dialogue.

The prologue showing the abduction of the girl Philippa and murder of her royal parents is full of action. The story is set in quaint old world streets for a large part of its length and with admirable effect.

Anita Stewart is a typical Chambers heroine: naive, deliciously girlish, sprightly and withal entirely lovely. She makes the role of the girl Philippa thoroughly convincing. Frank Morgan as Halkett is excellent; Anders Randolf is a fine heavy in the role of the traitor, Wildress. The others are well cast.

Probably most people have read the story—it is sufficient to say that it hinges on the royal birth of Philippa and the attempt to steal the plans for a torpedo given to England by the United States. Exciting captures, escapes, rescues and the final attack upon the little town of Anson by the Central Powers, are interwoven with the charming love story of the American artist, Warner and Philippa.

Exhibitors should make much of the novel and the prominence of the author, together with the undoubted appeal of Anita Stewart's name. All last week the Rialto Theater packed houses with this production—it is a sure fire winner anywhere.

A. H. S.

"TWIN KIDDIES"

Five-Part Drama Featuring Marie Osborne. Produced by Balboa, for Release by Pathe.

Bessie, Little Mary Sunshine..... Marie Osborne
Jasper Hunt..... Henry King
Mrs. Flannigan..... Ruth Lockaye
Wm. Van Loan..... Daniel Giffether
Hester Van Loan..... R. Henry Grey
Beatrice Van Loan..... Loreta Beecher
Spencer, the family butler..... Edward Johnson
Fay's governess..... Miriam Le Brun

Although the leading lady of "Twin Kiddies" is only five, going on six, the play is by no means a child's comedy nor is the acting the sort of thing one often expects from screen children. The story has a serious little message to grownups, especially parents, for it shows us the contrast between a poor little rich girl, who is restless and irritable in the midst of luxury, and the contented, resourceful little daughter of a mine foreman, who plays happily with her simple toys. By a remarkable coincidence the two children look exactly alike and, when they meet by a river's brink and change clothes in play, the poor man's little girl is carried away in the auto of the wealthy grandpa while the other child is taken to the foreman's humble cottage. The response of each child to her changed environment makes a very interesting study with a moral which is only hinted at and not over emphasized.

Marie Osborne plays both herself as the rich little girl and her double as the poor girl, and plays them both with remarkable ease and unconscious realism. There is nothing of the infant prodigy about her, for she seems to lose herself in each role without the slightest self-consciousness or realization of her really unusual talent.

While the name and small personality of Marie Osborne should be used in advertising this film, exhibitors should make a point of the fact that it is not a play for children alone, but a production that will be equally interesting to mothers and fathers and, in fact, all lovers of children.

A. G. S.

"NINA, THE FLOWER GIRL"

Five-Reel Drama by Mary O'Conner. Featuring Bessie Love. Produced by Triangle-Fine-Arts Under the Direction of Lloyd Ingraham.

Nina, the Flower Girl..... Bessie Love
Jimmie, the newsboy..... Rimer Giffon
Fred Townsend, his mother..... Bern Hadley
Mrs. Townsend, his mother..... Loyola O'Connor
Arlene Dean..... Alfred Paret
Dr. Fletcher..... Fred Warren
Pitt Chandler..... Adele Clifton
Lotta, her chum..... Rhea Halpes
Nina's grandmother..... Jennie Lee
Mrs. Hicks..... Mrs. Haby

The general tone of "Nina, the Flower Girl" reminds you of those pious little story books that used to be published for dear little girls when dear little girls were less sophisticated than they are now. Nearly all the characters in this mild little drama are good, and most of them are happy, but those that are not happy in the first two reels are reduced to a state of incoherent bliss by the end of the fifth. We first see little Nina as a blind flower-girl selling her artificial bouquets on the street corner and protected by her devoted friend, Jimmie, the crippled newsboy. Two society girls discover the blind child and take her to their luxurious home for an operation on her eyes; here Jimmie watches



SCENE FROM "TWIN KIDDIES"—PATHE.

It closely follows the stage version and is already familiar to a great number of persons. Boiling it down to its bare theme it tells of the bringing together, by their daughter, of a couple who have been separated for about fifteen years owing to what turns out to be a misunderstanding. The continuity of the scenes in the film could have been a little less broken, as the clearness of the original is somewhat lost.

Both Henry Miller and Ruth Chatterton, in the principal parts in the play, set a very high standard to be followed by the screen actors who assume the same roles. The ingratiating personality of both is very well known and it was hardly to be supposed that the performers in the picture would measure up to the creators of the characters.

The first reel of the feature is a prologue that did not occur in the spoken version. It is very well done by all concerned and especially Jack Sherrill in the part of Dick Harcourt. He draws a consistent picture of a young man who has no strength of character and fully conveys to his watchers his emotions which precede the suicide. The burden of the prologue rests on his shoulders and he carries it capably. In the picture proper there are a number of minor part well played.

There is quite a lack of care evident in the direction of the film. It has the appearance of having been hurried through to meet a release date. Also too much attention has been paid to unnecessary detail in some of the scenes, crowding out a large amount of explanatory material that is really needed. The exterior scenes, which geographically corresponded in every instance with the titles, are well chosen. Judgment on the photography can not be passed as the print shown for review was not of the best.

Exhibitors will find that "The Rainbow" is a good drawing card because of its aforementioned popularity. The best results in advertising the film will come from stating that it is a picturization of the play and a display of the author's name.

F. T.

the mystery which surrounds the central character, the story that carries it along would most certainly hold the interest of the spectator as well.

Each member of the cast is good. Robert Warwick truthfully portrays a man sicken with opium and drink, and after his reformation he is convincing as the leader of the prohibition movement.

No fault can be found with the direction of the film and Emile Chautard, who is responsible, is to be congratulated for the manner in which he accomplished his work. The exterior scenes in Washington add considerable interest, and this consistency to the story helps materially. The effect of the scene in Congress is convincing.

Exhibitors will make no mistake in booking "The Man Who Forgot," as it will please almost any class of audience. And it will meet with hearty approbation from the people who are interested in prohibition, as the lesson it conveys is powerful.

F. T.

"THE GIRL PHILIPPA"

Six-Part Drama by Robert W. Chambers. Featuring Anita Stewart. Directed by S. Rankin Drew and Produced by Vitagraph for Release by V. L. S. E.

Philippa..... Anita Stewart
Warner..... S. Rankin Drew
Halkett..... Frank Morgan
Sister Eliza..... Miss Curley
The Countess..... Billie Billings
General Delsie..... Captain Eyerman
Gray..... Ned Hay
Schmitt..... Stanley Dunn
Hoffman..... Alfred Babcock
Asticot..... Jules Cowles
Madam Arlone..... Betty Young
Emmer..... L. S. Johnson
Wildress..... Anders Randolf

Besides being a thrilling melodrama which moves with express train speed and is replete with scenes connected with the present European war, the Vitagraph production of "The Girl Philippa" has succeeded in retaining and translating to the screen those subtle and wholly delightful

her from the bleak outside world, and, misunderstanding the attentions of the man of the house, attempts to shoot him, but is foiled three times. The wretched little newsboy then decides to commit suicide but is prevented by the man he sought to kill, who sends him to a hospital, where his back is made straight. He then returns to Nina only to find that she has recovered her sight and that the plaster images he has made of her have brought him fame. Needless to state, they all live happily ever after.

Bessie Love does her best to save the character of Nina from the bathos written around it, and makes a very appealing picture of helpless, condescending girlhood. Elmer Clifton is sincere and touching in the role of the crippled newsboy, and the remainder of the cast are as convincing as possible in their unconvincing roles. The play is filled with excellent bits of acting and directing which are worthy of a less anemic and sugary scenario. A. G. S.

"BLIND JUSTICE"

Seven-Part Drama, Written, Directed By and Featuring Benjamin Christie. Produced by Dansk Biograf and Released by Vitaphone-V. L. S. E. as a Blue Ribbon Feature Jan. 22.

To prove that one is thoroughly proficient in not only one but practically all the departments that are combined under the general head of film production is no mean feat. Benjamin Christie, a remarkably versatile Dane, has done just this. His first picture shown in this country, "Sealed Orders," generated the idea, and the second, "Blind Justice," surely cements it. One learns that he wrote the story and scenario, directed the production and then sees him further gather in honors by giving a performance in the star part that is in the highest artistic altitude. If a choice had to be made regarding which branch he was most proficient in, it could be truthfully said that he is a better actor than anything else, but at that it is pretty close judgment.

The story he wrote for this film is an absorbing drama, embracing suspense to the nth degree and replete with thrills. It concerns the repeated misfortunes of a man who has been unjustly accused of murder and who, through a career of about fifteen years is hounded by the police.

The gripping story is put on the screen in such a way that it absolutely forbids the interest of the watchers to lag for a single moment. Each scene is worked out to the slightest detail and nothing of value has been overlooked, and every point is well established before the film progresses.

In the role of Strong John Mr. Christie does acting that is a continual reiteration of the proof of his consummate artistic ability. The cast in support of the star do not fall short of their leader. Each one infuses into the picture a general tone of ability. Special mention should be made of Katherine Sanders.

An exhibitor that books this film will furnish his patrons with an artistic treat. F. T.

"HER SOUL'S INSPIRATION"

Five-Reel Drama Featuring Ella Hall. Produced by Bluebird Under the Direction of Jack Conway and Released by them Jan. 15.

Mary Weston.....Ella Hall
Daddy Weston.....Marc Robbins
Phillip Christals.....R. Haaset Ryan
Silent Bob.....Edward Hearn
Zella.....Marcia Moore
Madame La Rue.....Margaret Whistler

There is always an amount of human interest, which is synonymous with appeal, in a story which has as its theme, the winning fight of an unfortunate orphan against adversity. In "Her Soul's Inspiration" a young girl who has an insatiable desire to dance is given a chance to show her innate talent by her father, who buys a one-night-stand road show playing on the kerosene circuit. Just as success is assured the girl, her father dies and his last word is that his wealthy brother shall be informed and that he will surely give the girl a home. Another child is taken to this man by an unscrupulous mother, and as he has never seen his real niece he is easily deceived. By a reasonable coincidence the girl who is entitled to enjoy the luxuries of the fine home comes into her own and the usurpers are speedily dispatched.

The part of Mary, who couldn't keep her feet still, is well played by Ella Hall. She makes a natural child. Miss Hall's naive personality reaches the spectator. As Silent Bob, the fisherman, Edward Hearn gives a good performance, and R. Haaset Ryan is a pleasing juvenile. Marcia Moore makes the bit of Zella stand out.

The scenario, which was adapted from the story written by Harris Anson, called "Mary Keep Your Feet Still," is well constructed and the scenes follow one another with ease. But the direction of each individual scene lacks originality, and a number of points have been missed that would have scored were they not overlooked. The photography of the picturesque exteriors is clear. Also the interiors are well done.

"Her Soul's Inspiration" is a good feature to book to satisfy the patrons of a theater who enjoy a healthy human interest story. F. T.

"THE GREAT SECRET"

First Five Episodes of "The Great Secret" Serial (Two Reels Each) Produced by the Serial Producing Co. Under the Direction of William Christy Cabanne and (Continued on page 28)



FOLLOW THE STARS

Paramount Stars have always illuminated the way. Be one of the many Wise Men of 1917 and

**FAMOUS PLAYERS :: LASKY
MOROSCO :: AND :: PALLAS**

will guide you safely and surely to success with

Paramount Pictures

For the Wise Exhibitors
THIS WEEK

FAMOUS PLAYERS

presents

Louise Huff and
Jack Pickford

in

GREAT EXPECTATIONS

A faithful adaptation of Charles Dickens' celebrated novel.

THE OLIVER MOROSCO PHOTOPLAY CO.

presents

House Peters and
Myrtle Stedman

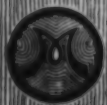
in

THE HAPPINESS OF THREE WOMEN

A fascinating society drama by
Albert Payson Terhune.

Are you a Wise Exhibitor?

Executive Offices
485 Fifth Avenue
New York, N. Y.



FEATURES REVIEWED

(Continued from page 27)

Photographed by Wm. E. Flidew. Story by Fred de Gressac and adapted by the Director. Released by Metro Jan. 1.

William Montgomery Strong.....Francis X. Bushman
Beverly Clark.....Beverly Bayne
The Great Master.....Fred R. Stanton
Dr. Zulu.....Edward Connelly
Bull Whalen.....Thomas Blake
Jane Warren.....Heien Dunbar
Mrs. Matilda Clark.....Sus Balfour
Sara Loring.....Belle Bruce
Eunice Morton.....Dorothy Haydel
Thomas Clark.....W. J. Butler
The Spider.....Charles Ripley
The Rat.....Art Ortega
The Shadow.....Tammany Young
Wee See.....Charles Fang
Hadj Mahal, East Indian servant.....Baron Wenher

Everyone must necessarily appreciate the drawing powers of a serial which has as its stars two people who enjoy the popularity of Francis X. Bushman and Beverly Bayne. There is not the slightest doubt that, when a theater advertises it will present a weekly continued story in which these two are the featured members of the cast, it will prove a strong magnet to draw patrons. Lately serials are experiencing great popularity and there are few community theaters that do not show at least one of them each week, and it is in these communities that Mr. Bushman and Miss Bayne exercise their greatest drawing powers. "The Great Secret," which is to be in fifteen chapters, of two reels to each chapter, produced by the Serial Producing Company and released on the Metro program, will meet with success irrespective of whether or not the story has any unusual power.

The first episodes of "The Great Secret" show that the meat of the whole affair will be the pursuit of a box containing valuable papers and the alternate possession of the same by a band of criminals and the hero and heroine. It is obvious there will be a parallel love story and the interest has been created at the start.

Although the story lacks any great originality, each incident is well done. There can be no fault found with the acting and the direction, which was by William Christy Cabanne, is excellent. The chapters are closely interwoven and a helpful synopsis is frequently shown. The photography is remarkably clear and the scenes are pleasing. There are too many close-ups of Bushman, but his popularity as a matinee idol may be an excuse for this.

In advertising this serial the larger the stars' names can be used the better, and it would be well to emphasize the fact that it is a continued story that they are appearing in.

"GREAT EXPECTATIONS"

Five-Part Drama Adapted from the Novel by Charles Dickens. Featuring Jack Pickford and Louise Huff. Produced by Famous Players, Under the Direction of Robert G. Vignola. For Release by Paramount.

Estella.....Louise Huff
"Pip".....Jack Pickford
Abel Magwitch, alias Provis.....Frank Losee
Joe Gargery.....W. W. Black
Mrs. Gargery.....Marcella Harris
Miss Havisham.....Grace Barton
Mr. Jaspers.....Herbert Prior

Dickens has been discovered all over again as a scenario writer, and the success of "Oliver Twist" has led to an equally artistic dramatization of "Great Expectations." Too much credit cannot be given to the producers of both pictures, for the difficulties and dangers in transferring to the screen these novels which are hallowed by associations, cannot be exaggerated. Every reader of Dickens is sensitive about the preconceived ideas he has of the characters, and the slightest absurdity in the screen version is felt with almost personal resentment. The most jealous Dickens lover, however, could find no fault with this version of the adventures of the immortal "Pip," and his quaint little sweetheart, Estella. The old story lies deep in the memory of most of us, and the unfolding of the plot only serves to recall the familiar characters of Pip and Estella, of Provis, the benevolent convict, and Miss Havisham, the ancient bride, who has lived for thirty years in her darkened room dressed in the wedding finery in which she was deserted at the altar. There are very few liberties taken with the plot, and, indeed, there is no necessity for padding, for the novel has a dramatic value that is all its own, and that surprises the many readers who refused to believe that it could be adapted to anything as modern as screen form. The interior scenes, especially those in the blacksmith's shop and the darkened room strewn with the old lady's faded finery, were staged with that careful and sympathetic attention to detail which alone can create the perfect Dickens atmosphere.

Jack Pickford was "Pip," and a most wistful and lifelike Pip, who might have stepped from one of the tall brown volumes which many of us remember as standing all in a row on the shelf sacred to the Dickens "set." Louise Huff, as Estella, was a proper little Dickens girl in curls and pantalettes, and gave the character all the quaint charm it deserves. If the acting were to be reviewed in detail, practically every member of the cast would deserve particular mention, for each of the minor characters was played with a perfection that one usually sees only in the principal role.

Although "Great Expectations" is not as well known as "Oliver Twist," it still has a prominent place among the old favor-

NASHVILLE AND CHILDREN'S SHOWS

Film Man Writes Censors, Explaining the Necessities and Outlining Problems

A great deal of agitation has been going on in Nashville, Tenn., over the question of children's pictures, which has been one of the principal discussions that have occupied the Nashville Censor Board at its recent meetings, and it was feared among exhibitors in that community that unfair and drastic measures were soon to be put into vogue that would seriously interfere with the attendance of children at picture theaters.

Harry Anderson, who handles the publicity and advertising for the Crescent Amusement Company of that city, has jumped into the fight on behalf of all the exhibitors and through a recent communication to the Board has brought the subject to an issue. The letter has been spread broadcast throughout the section to all exhibitors who are now lending him their heartiest support.

The communication to the Board in part was as follows:

TO NASHVILLE CENSOR BOARD,
Nashville, Tenn.

GENTLEMEN:—Through the columns of the Nashville papers I note the child question as it relates to motion pictures is again up for your consideration.

Inasmuch as my duties as press representative for various picture theaters have compelled me to read a great deal of motion picture news and also to familiarize myself with pictures as produced and many other angles of the business, I feel competent to present some facts and deductions based on real information. And while I believe that my presentation will be made from an unprejudiced viewpoint, it may appear to others a defense for the exhibitor.

The question is not by any means a new one, having been agitated in all parts of the country for some three years, and is really the only important element entering into the question of censorship.

Many good women in the country have attempted to solve it by inducing certain exhibitors to accept and show children's programs on certain week days. The difficulties encountered have been many, the principle one, however, has been the selection of a program, as the ladies themselves in committee have rarely been able to agree on the proper offering, and when they have, it frequently happens that it is not pleasing to the juvenile audience. For the reason that children form only about twelve per cent. of the motion picture patronage their purchasing power has not been sufficient yet to induce the film manufacturer or the exhibitor to cater especially to them.

The theory of having a children's theater and catering especially to them is a very pretty one, but like the majority of ideal-

ities, and the Dickens lovers who expect to see the quaint characters come to life before their eyes will not be disappointed.

A. G. S.

"A MODERN CINDERELLA"

Five-Part Comedy by Florence Auer, Featuring June Caprice. Produced by Fox Under the Direction of John Adolf.

Joyce.....June Caprice
Tom.....Frank Moran
Polly.....Betty Prendergast
Harry.....Stanhope Wheatcroft
Mother.....Grace Stevens
Father.....Tom Brooke

"A Modern Cinderella" is a dainty and sugary concoction mixed with equal parts of romance and fashion display and liberally sprinkled with rather school-girlish comedy. Its main object is to permit June Caprice to be sweet, simple and girlish through five reels of romantic comedy and to display a series of "flapper" costumes which will no doubt interest many in the audience who are far beyond the boarding-school age. The plot resembles the old fairy tale of Cinderella only in that it shows us a little girl whose mother and sister are cruel enough to insist that little girls should wear their hair down their back and be seen but not heard. Infuriated by this injustice, she induces her sister's fiancé to flirt with her with the alleged purpose of making sister jealous, but of course the pretense ends in reality and the scene fades out with a blissful tableau between little sister and the man who is big sister's beau no longer.

June Caprice romps through the role of Joyce with evident enjoyment and Frank Morgan is satisfactory as her handsome but inconspicuous lover. The setting for this frivolous tale is appropriately bright and sunny.

The entire production is altogether characteristic of the June Caprice school of comedy and is perfectly adapted to her coy and coquettish style of acting. Admirers of this merry little ingenue will find her at her best in this play, which is really only a background for her child-like gaiety.

A. G. S.

"A WIFE BY PROXY"

Five-Reel Drama Produced by Columbia. By Charles A. Logue from Story by J. B. Clymer. Directed by J. R. Collins. Featuring Mabel Taliaferro, and Released by Metro Jan. 8.

"Jerry" McNairn.....Mabel Taliaferro
Norton Burbeck.....Robert Walker
Beatrice Gaden.....Sally Crute
Frederick Gaden.....Fred Jones

istic plans for the spiritual betterment of mankind, it is impractical from a financial standpoint, and those that have been tried have been forced to close for the lack of dimes.

The motion picture exhibitor is compelled to run a continuous performance on account of his low price of admission, opening at 10 o'clock in the morning and running for twelve hours. If even on a single day he caters and advertises to children, he must depend almost entirely on their good will for this day's business, for the fewest number of adults will visit the box-office on that day.

Several times in Nashville children's programs have been exhibited at the request of the ladies interested, the most favorable day of the week has been chosen, Saturday, special publicity work has been done to acquaint the children of the opportunity offered, and in no instance has it been profitable to the exhibitor.

The motion picture exhibitor is in that business for profit, and while he is, as a rule, a big-hearted public-spirited citizen and always ready to meet his obligations to society and the community to the fullest extent, he should not be expected to contribute to any cause to the extent of serious monetary loss.

After considerable thought on the subject as a general question, I have reached the conclusion that this question is one which properly should be referred right back to the parent as an individual responsibility. The motion picture is so closely allied as an art and a business to the speaking stage that a separation can hardly be defined. The child question was not one of importance as it related to entertainment on the speaking stage. Our children were not permitted to see "Carmen," "Ten Nights in a Barroom," "The Black Crook," or "The Follies," as presented by actors in the flesh. Why should they be permitted to see them in motion pictures? And yet you and I saw all of these productions in both their forms without any serious impairment to our moral characters, and if the privilege had been denied us we would have been the first to jump on the exhibitor for not giving us the up-to-date pictures.

Now, as a matter of fact, children should not be allowed to see more than one or two picture shows a week, and any mother at an expenditure of five precious minutes can in perfect safety select the one or two shows that her child should see. There is not a week passing that some of the theaters will not have a good picture for children.

A very large majority of the Paramount Pictures will pass any children's censor board that may view them.

Howard Curtis.....Yale Benner
Timothy McNairn....."Jerry's" father
George Melville
Scraps, the housekeeper.....Alice Allen
Gaylor, Burbeck's attorney.....Jerome S. Wilson
Piran, butler.....Ed Mack

A new version of the familiar "badger game" is introduced with good effect in the entertaining picture, "A Marriage by Proxy," which serves to present Mabel Taliaferro in the role of a little Irish colleen who saves the man who has befriended her in the big city from ruin at the hands of a couple of unscrupulous tricksters.

Mabel Taliaferro, with her quaint little crooked smile and her ingenuous manner, is a delight always. In contrast is Sally Crute, one of the most beautiful of screen actresses, as the vampire and whose work is excellent. Robert Walker has the much abused hero role and does it well.

The picture is one affording tense melodramatic action, some pathos and a little comedy which however seems out of place to some extent.

Once more the offending death-bed scene, this time with close-ups of the dead man, is used at the beginning. It could well have been dispensed with.

Aside from this fault, the picture is wholly satisfactory, well acted, well directed and staged with considerable skill.

Exhibitors may depend upon the drawing powers of Mabel Taliaferro and Sally Crute and should exploit them in advertising this story of an eleventh hour "marriage by proxy" whereby an estate is saved for the hero and the villains foiled.

A. H. S.

SERIES AND SERIALS

"INTERNATIONAL DIPLOMACY"

Eighth Episode of the "Pearl of the Army" Serial Featuring Pearl White. Produced by Astra, Under the Direction of Edward Jose, and released by Pathe.

The big scene of this episode is in prison, where Bolero commands Adams to shoot Pearl. He pretends to obey, but suddenly swerves his aim and kills Bolero, fighting off the Bolerists until the U. S. soldiers gallop to his rescue.

Later, while Pearl is opening her father's safe to secure the papers, she is attacked by the Silent Menace, who leaves her unconscious. When she recovers, she finds in her hand the crumpled rose which she had seen Adams pick up after she had dropped it. Pearl starts to follow Adams to investigate this incident, but we leave her still in doubt as to his loyalty or treachery.

A. G. S.

ROBERT W. CHAMBERS
PRAISES "GIRL PHILIPPA"

Delighted by Vitagraph's Screen Version of the Novel

"The Girl Philippa" has had its premiere. More than that, however, as noted elsewhere, it has set a new attendance record at the world-famous Rialto Theater, where box-office receipts are usually high. Samuel L. Rothapfel, presiding genius of the Rialto's destinies, has accorded "The Girl Philippa" the highest praise he ever has tendered any motion picture production.

"The Girl Philippa" was Greater Vitagraph's New Year's presentation—one might well say present—to the picture-going American public. Under the personal supervision of Albert E. Smith, president of Greater Vitagraph, and the direction of S. Rankin Drew, a film masterpiece has literally blazed a new trail on Broadway, that hardest-of-all-to-please amusement center.

Even Robert W. Chambers, one of the world's most prolific and highest-paid authors, has nothing but praise for Vitagraph's screen portrayal of his fiction story. And when an author, particularly one of such standing and eminence as Mr. Chambers, feels that way about a picture, it would seem safe to say that a great production has been made.

"GARDEN OF ALLAH" FACTS

"The Garden of Allah" was first produced in this country as the greatest scenic production of the stage by the Liebler Company, and ran for a year at the Century Theater, New York. Edward A. Morange, the great scenic artist, made the sketches and scenes. Robert Hichens, the author, came from England to see the first performance. Mary Mansnering played the leading feminine role; Louis Waller took the part of Father Antoine.

When the author was first approached to have his book dramatized, he absolutely refused to do so, but later consented to do it provided Mary Anderson, Lady Navarro, would collaborate with him, and after two years the stage version was ready.

When Gilsen Willets adapted "The Garden of Allah" for film purposes, he faithfully portrayed every character and every scene. It is said there isn't a scene or character in the photoplay that is not in the book. There isn't a sub-title in the screen drama but what is taken from the book; that is why Robert Hichens so readily consented to the screen visualization of his crowning work, "The Garden of Allah" from the scenario of Gilsen Willets.

Collin Campbell was the director, working under the personal supervision of Wm. N. Selig, the producer. Sherman-Elliott Company announce their control of world rights for the picture.

STRAND ANNOUNCEMENTS

The Strand Theater announces that a monster benefit performance will be given at this popular playhouse for the German Red Cross Society, during the early part of February. Prominent German-Americans are leaders in this movement and committees are now being formed.

The Strand had the busiest week of its existence during Christmas holidays, when the morning performances were given for children exclusively, and entirely apart from the regular show, which commences at 12 o'clock every day. During the week of Dec. 25, 25,496 children attended the morning performances. Out of this number 17,000 were poor children who came as guests of the management and the different newspapers, to whom the Strand Theater owners had extended the courtesy of inviting poor children from different schools and institutions. Manager Harold Edell had made provisions so that each child whether a guest or whether he paid admission received a box of candy or some toy. The children's show consisted of various Christmas pictures, the main feature being "Snow White," in which Marguerite Clark played the leading role.

SOLAX STUDIOS FOR GOLDWYN

Goldwyn Pictures Corporation announces that it has taken the Solax Studios in Fort Lee, New Jersey, and that it will make its first big screen productions in the splendidly equipped plant.

Already with Maxine Elliott, Jane Cowl and Mae Marsh as its announced stars, the Goldwyn organization will tax the capacity of its first studio plant and it will occasion no surprise among its officers if other facilities have to be looked out for.

Previous announcement has been made that the Goldwyn Corporation will work in studios both in the East and on the Pacific Coast and that six, perhaps ten, finished pictures will be on the shelves before any one of the productions is released for public approval.

S. G. SLADDIN RETURNS

After an absence of four weeks, during which he traveled extensively throughout the Middle West in the interests of "The Crimson Stain Mystery," the sixteen episode serial, S. G. Sladdin, general representative of Consolidated Film Corporation, is back at his desk.

"Business is very good throughout the Middle West," said Mr. Sladdin.



New York Swept Off Its Feet!

JESSE L. LASKY presents

Geraldine Farrar as Joan of Arc in Cecil B. De Mille's production "JOAN THE WOMAN"

By JEANIE MACPHERSON

Now playing to capacity audiences, twice daily at the Forty-fourth Street Theatre, New York City

New York Newspaper Critics say:

SUN—Farrar triumphs as Maid of Orleans.

WORLD—A mute play that touches a genuine note of spiritual exaltation.

TIMES—This photoplay takes its place as one of the finest films ever produced.

HERALD—The whole visualization made it seem something more than a picture—it lived.

AMERICAN—A rotatable proof of what the cinema in the hands of genius can accomplish.

EVENING MAIL—It stands as the screen's most noteworthy production.

EVENING JOURNAL—Hats off to De Mille.

The Motion Picture Trade Critics say:

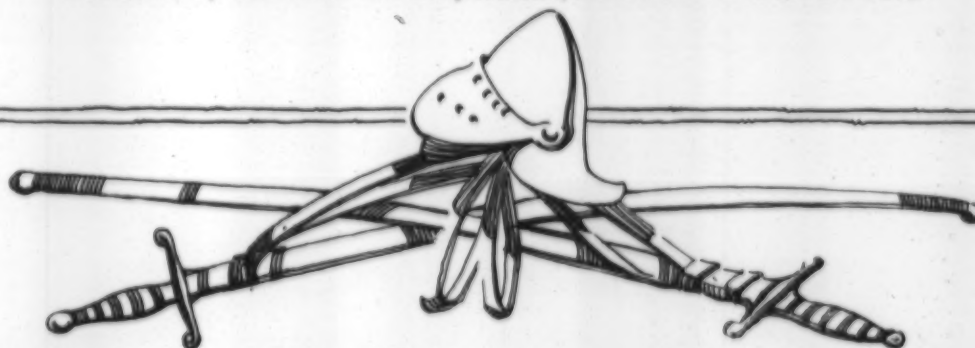
W. STEPHEN BUSH, Exhibitors' Trade Review—Perfection reigns supreme. It not only takes rank with the very best that has heretofore been produced, but in many respects it establishes new records.

GEORGE BLAISDELL, Moving Picture World—The great heart of the public responds to the wonderful appeal of the subject—great in its battles, in its pageantry, in its costuming, in the quality of its acting, in its photographic novelties.

PETE MILNE, Motion Picture News—Sweeping in its effect. A triumph for Geraldine Farrar, but equally a triumph for Cecil B. De Mille.

"JOLO," Variety—No one other than De Mille could have done as much.

Produced by Cardinal Film Corporation, 485 Fifth Avenue, New York



HOW PARAMOUNT AIDS SHOWMEN

"Exhibitor First" Does Not Mean "Forget the Public"—Methods Explained

By HIRSH ABRAMS,
President of Paramount Pictures Corp.

Helping the exhibitor is the important factor in the motion picture industry, and after two years of success in every phase of the business Paramount has begun the new year with their watchword "The Exhibitor First." That motto and with that watchword to the trade, it is not to be in-temperated that the public will be forgotten in a single instance.

Hundreds upon hundreds have been the times that the direct question has been put to me, "How do you know what the people want, and why is it that your pictures have gained in popularity with exhibitors and public alike?"

"There has always been but one answer. We have our finger on the film public's pulse."

But this brings forth another question. "How do you do it?" and our answer in short and rarely ever explained to the public, is, "By a system of criticism on each and every picture from every Paramount exhibitor and audience the country over." The answer sometimes bewilders the questioner. They don't understand. We do, because it is Paramount's idea. It is unique and distinct, and each of the 250 pictures and over that have been released on the Paramount Program are today listed in a percentage scale, by which at a glance one could tell who is the most popular star and which was the most valuable and popular production.

It all began at the inception of Paramount when it was an absolute requisite, to make a success of a distributing organization, to know precisely what motion pictures the more than five million people, each day, want to see. We had to know what was required for first run theaters and what was desirable in community houses. We had to know why one theater was crowded and another had empty seats. We realized that we had a product in motion pictures that every person in the amusement loving class wanted. What we had to decide was whether our product was the right one and whether to make it on such a quality scale as we had planned; if we could sell it to the country at a price that would be profitable to every exhibitor. All we needed to do was to feel the film public's pulse. And we have. We have hit the highest mark of consistent quality in the industry, and we will far exceed our accomplishments of the past, in the future.

We know to a precise degree of accuracy, what the public wants. There is no blind guessing. And knowing that, we realize that they will go to Paramount theaters. Helping the exhibitor to "put across" our productions is the other requisite, and having what the public desires most, we now are insisting on making money for every exhibitor who shows our products.

How we analyze the millions of people to determine their desires and wishes is the one interesting story of Paramount that I believe has rarely gotten to the public or even the trade outside the Paramount Family itself. The public rarely ever knew that by their presence in a theater their approval either by word or deed had an effect on future productions, that their approval was being registered by a definite system and worked out to a mathematical nicety, which assured them of obtaining their desired class of pictures in the future. It has been through this system that we have been enabled to avoid forcing the public to buy what it didn't want. Here is the story.

Paramount, the distributor of the productions of Famous Players, Laiky, Morosco and Pallas pictures, has twenty-two exchanges or distributing points throughout the United States. Each serves from two hundred to three hundred and fifty theaters with our productions. We release, say, Marguerite Clark in "Snow White" and Kathlyn Williams and Thomas Holding in "The Redeeming Love" during Christmas week. And each week before, for over two years we have released two features. With each film that is sent from the exchange, there goes with it a "Criticism Blank," which blank the exhibitor must fill out, and

which blanks, when they are returned to Paramount's main office in New York City, give the experience of each particular theater with each particular production. Either it did good business, fair business or bad business; conditions unavoidable taken into account. Neither the people were enthusiastic about it or they were lukewarm about it, or else they didn't like it at all. It also tells the manager's personal opinion.

Thousands of these blanks are returned each day, for Paramount Pictures are seen in thousands of theaters each day, and because the first Paramount Picture, H. B. Warner, in "The Lost Paradise," is being shown in some theaters this very week as yet, criticisms on this production still come to the office.

These blanks are reduced to a mathematical percentage on each production for the return card designates whether the picture was Paramount, Excellent, Good, Fair, Medium, Poor or Inferior.

After a picture has been shown throughout the country for a month, hundreds of return blanks are recorded on that picture and are classified in percentages to show exactly how the feature stood in the judgment of the public. It shows also, how the star registered in personal popularity on the screen.

The exhibitor does not know what percentage each word he checks represents. "Paramount" stands for so many marks, "Excellent" for so many, "Good" for a certain number, and so on down the line. These records are accurately kept, and each month they are recorded for each picture and the producers are notified as to the results. Productions that fall under a certain mark of popular disapproval are considered as distinct warnings. Stars who are in such productions are apt to go by the discard.

This analytical system has proven on some occasions that supposedly popular plays and players have been unpopular, and on the contrary, players who have never been reckoned on have jumped into the high salary class.

Its greatest feature is the fact that Paramount Pictures are chosen by the people. It is the public that is to be pleased and it is the exhibitor who must be made successful, if we would ourselves gain added success. When the public has given its voice on a certain type of picture, the producers know what the public wants. Knowing the market, they know how to plan for the next month, the month thereafter, and so on.

It has been the public that demanded better pictures. Better pictures had to be seen in better theaters, for it was the better class of people who wanted to see better pictures. Each month in the past two years there has been advancement, until today the "movie" of old has given way to the quality motion pictures, and the "nickelodeon" is passing by the boards in favor of the modern theater. The highest and best in art, literature and music is now to be found in our quality pictures and theaters, and the greatest stars are now given recognition on the screen.

This system of feeling the film public's pulse has helped materially to make the program pictures successful and the program type of pictures the logical pictures of the future. Today, in following out this comprehensive scheme, the exhibitor who works in an organization like ours does not want to select his own pictures. The people select them for him. He is serving his public and they are patronizing him.

When a picture in one town is not successful in the same sized town in another section of the country, that signifies something also in our minds. Something has gone wrong. The exchange investigates it and the exhibitor is helped to make more money on his productions afterwards. This system has worked wonders with Paramount Pictures, and others are now also essaying to follow in our footsteps. We began with the first picture and know what each has meant to the public and the exhibitor.

KALEM JANUARY RELEASES

From its coast studios, located at Glendale and Hollywood, Cal., the Kalem Company has received for release through the General Film exchanges the third week in January a clever Ham Comedy, an excellent two-part episode of "The Girl From Frisco" and a thrilling "Hazard of Helen." Director Robert Ellis, producing in Jacksonville, Florida, has contributed an episode of "Grant, Police Reporter," that maintains the widespread interest this series has aroused. In fact it is safe to say that there never was another thrill so daring and so well executed as the one in this episode of the Police Reporter series.

BERT ADLER IN CHARGE

Vice-President and General Manager E. W. Hammons, of the Educational Films Corporation of America, has appointed Bert Adler as New York manager of that concern. Mr. Adler is a pioneer in the giving of children's shows and has been interested in straight educational film work for a number of months. He was for many years advertising and sales manager of the Thanhouse Film Corporation.

BETTER INSURANCE RATES IN JERSEY?

Strong Probability That Committee's Work Will Have Good Results for Film Men

As the result of the appearance of Ralph A. Kohn, representing the Famous Players-Laiky Corporation, and Jules Brulatour, representing the Eastman Kodak Company, before the Newark Fire Insurance Exchange to protest against the rulings of that body concerning insurance rates on positive and negative films in New Jersey, there is every prospect that much more favorable rates and rulings will be obtained in that state.

Following the formal protest of these two men, which was made last week, a committee comprising Messrs. Kohn, Brulatour, P. A. Powers and W. Stephen Bush, was appointed by the National Association, with powers to draw up a set of recommendations and of presenting them to the representatives of the New Jersey Insurance Exchange, as representative of the attitude of the entire industry.

The committee met at once and drew up suggested amendments to the exchange's ruling that all negatives the positives of which have been on the market for fifteen days be valued at only one dollar per lineal foot. The suggestions were as follows:

First: The value of all negatives, the subject of which have not been issued for public exhibition, or which have been issued for public exhibition for fifteen (15) days or less in any of the places hereinafter mentioned prior to any loss or damage, shall be limited in case of loss or damage to the original cost of any such negatives, but not to exceed \$— per lineal foot, and that

Second: The value of any negative, the subject of which has been issued for public exhibition for sixteen (16) days or more prior to any loss or damage in any place and / or places hereinafter enumerated shall be limited to the cost of said negative subject to Paragraph First hereof, less the

aggregate percentages of said cost of places in which said subject has been publicly exhibited. Such percentages being herein-after allocated:

United States 45%
(1% for each state in which the same has been publicly exhibited.)

England 12%
Canada 5%
Australia 3%
Africa 3%
South America 3%
France 3%
Norway and Sweden 3%
Rest of the World 5%
Residual value 20%

provided, however, that all negatives shall always have and maintain an insurable residual value of 20% or the original cost, and further provided that publicly exhibited as used in this clause shall be interpreted as being shown in any place or places to which an admission fee is charged.

Third: The value of all colored positives shall be limited in case of loss or damage to the cost of replacement to the insured not to exceed in any event 7c per lineal foot and the value of all other positives shall be limited in case of damage or loss to the cost of replacement to the insured, but in no event to exceed 5c per lineal foot.

These suggestions were presented by the committee to Atlee Brown, head of the New Jersey Fire Insurance Exchange, at a conference on Wednesday, Jan. 3, and after a very frank discussion of the issues at stake, Mr. Brown declared his approval of the committee's recommendations and extended great hopes that their suggestions would be adopted in whole or in part by the companies writing insurance on films in New Jersey.

REAL TIMBER BATTLE

A thrilling "free for all" between timber men and claim jumpers is one of the features of the new Triangle-Fine Arts production, "The Girl of the Timberclaims," featuring Constance Talmadge. The fight was staged in the log cabin colony which was erected especially for the production in the Santa Cruz Mountains. More than five hundred persons take part in the battle. The real, dyed-in-the-wool, wood cutters and timber workers in the "big tree" district in the Santa Cruz Mountains were engaged to appear in the battle scenes. Auto trucks conveyed the guns and revolvers up the trail to the mountains. The woodmen put up a very realistic battle, making it one of the most spectacular of its kind ever staged. Some of the cabins caught fire and were burned during the battle. The battle took place at an altitude of more than a mile. A force of carpenters erected the cabins showing the big trees in the background. The timbermen said they enjoyed the battle immensely.

Paul Powell is directing "The Girl of the Timberclaims," which was written by Mary H. O'Connor. A. D. Sears plays opposite to Miss Talmadge. The supporting cast includes Clyde Hopkins, Beau Byrd, Wilbur Higby, Bennie Schuman, Joseph Singleton, F. A. Turner, Mrs. Talmadge, and Charles Lee.

SCREEN CLUB CELEBRATES

The Screen Club got into the spirit of the gladsome Yuletide and observed the holidays at its club house, 117 West Forty-fifth Street. The annual Christmas tree party scored its customary big hit, the spacious quarters of the club being tested by a record-breaking attendance. Each member present received an appropriate little gift, all of which was accepted in the proper spirit. An innovation was the observance of New Year's Eve, the house being open to the ladies. Long before the witching hour sitting room was at a premium. The club chef was on the job and equal to the situation, no visitor quitting without his fill. The occasion proved such a complete success that Ladies' Day on New Year's Eve will become a regular annual feature.

INVITES MEDICOS TO SEE FILM

A novel method of stimulating interest in "The Truant Soul," the Essanay Super-Feature, released through Kleine-Edison-Bell-Essanay, was adopted by the Empire Theater, the Bronx, N. Y.; Sidney Cohen, manager. A slide was prepared with the following sentence:

"Your doctor ought to see this. It is to your interest to give us his name and we will invite him."

The result was that hundreds of names of physicians in Greater New York were left at the box-office and Mr. Cohen was particular to see that each one received an invitation to witness "The Truant Soul." Many physicians who accepted the invitation declared that the picture carried with it a great moral lesson far-reaching in effect and one not soon to be forgotten.

Henry B. Walthall's work in "The Truant Soul" is carrying this picture along at a good rate and K.-E.-B. reports an unusual number of inquiries for it and many orders for return dates.

Pending the completion of their new offices, Sherman-Elliott Company are now temporarily located at 218 West Forty-second Street, second floor.

BUT LITTLE TERRITORY FOR "WITCHING HOUR" LEFT

President Sherrill Hints at a New Feature of Unusual Character

Following the announced policy of William L. Sherrill, President of the Frohman Amusement Corporation, that company has, up to this time, refused to publicly state the territory already sold on its extraordinary release, "The Witching Hour," but sufficient has been ascertained to authoritatively state that there are but two territories undisposed of in the United States and Canada, and that these territories will, in all probability, be closed out within the next two or three days.

As an evidence of the market for extraordinary productions, Mr. Sherrill, at an interview at his office, stated that more than 50 per cent of the state right buyers of "The Witching Hour" have requested the opportunity to purchase state rights in advance on the forthcoming releases of The Frohman Amusement Corporation regardless of the play being announced or determined upon.

"It appears," said Mr. Sherrill, "that state right buyers feel that we will adhere closely to our determination to release only super-attractions and a desire to safeguard themselves, in advance. In this respect I may safely state my company will not disappoint them, for I would rather destroy a production than release one which does not measure up to the standard created by 'The Witching Hour'."

"I have three tremendous works on hand which are to be visualized, but will not announce them, excepting as they are about to be put to work."

"My next extraordinary attraction will be what I might safely term, 'An Epic of the Twentieth Century.' I shall give very little publicity to any of the matters in connection with this exceptional release until it is completed, excepting to say that it will be no less than eight reels and if my expectations are realized, will be such a production as will take the country by storm."

GETS JERSEY SELZNICK RIGHTS

Herman F. Jans, president of the New Jersey Metro Film Service, is doing business with typical Jersey swiftness these days. Having purchased the New Jersey rights to "The Witching Hour," Mr. Jans has followed up that important deal by announcing that he has just contracted with Louis J. Selznick for the Northern New Jersey rights on all Selznick productions. It is reported that the deal was closed for a consideration of something around \$50,000.

Besides Metro features Mr. Jans now is handling all Frohman productions in New Jersey and all Selznick productions in the northern territory of that State.

NEW TRIANGLE STUDIO

The big, electrically lighted, enclosed studio at the Triangle-Fine Arts plant in Los Angeles is rapidly nearing completion. It is expected that it will be finished about the middle of January. When completed the enclosed studio will cover a floor space 60 by 120 feet. Other improvements include a new scene dock, covering 60 by 140 feet, a large paint shop and another open air stage covering a space of 70 by 200 feet, all of which have been completed.

"LIBERTINE" GOES WELL

That "The Libertine" is going to be one of the big successes in the State right field, is indicated by the capacity business done at the Goodwin Theater, Newark, N. J. This theater, one of Newark's representative houses, devoted exclusively to film dramas, reports a record opening, and the business maintained at around the capacity figures all week, also stating that it is one of the best pictures they had ever played in their theater. F. E. Backer, president of the Mammoth Film Corp., has been fortunate in his selections, so far made, his first success being "The Fall of a Nation."

NEW "DAMAGED GOODS"

A new edition of "Damaged Goods," one of the most successful photoplays in the history of the industry, is announced by the American Film Company.

This new edition of "Damaged Goods" will be available to exhibitors in the larger cities Feb. 12. Arrangements for special pre-release runs will be possible through special negotiations with the Mutual Film Corporation, which will handle the distribution of the production.

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RAPID-FIRE NEWS FROM THE GOLDEN WEST

Notes of the Players and Others Engaged in Film Industry on
the Pacific Coast

By MARCEL CONDON

LOS ANGELES (Special).—The Lasky company distributed as Christmas gifts over ten thousand golden dollars among the members of the stock company and other employees. The smallest gift was \$10, the largest \$500 and beautiful presents to the feminine stars. And Geraldine Farrar remembered every one in the Lasky studio. Laskyites are born under a lucky star.

After completing her leading role opposite Robert Harron in the Triangle-Fine Arts production, "The Bad Boy," Mildred Harris will go to New York to play opposite Douglas Fairbanks, in his newest-bubbling, bounding-ball Fine Arts comedy.

On Christmas Day Director Al E. Christie made scenes at the Ascot races for a future Christie comedy. Betty Compson, Harry Ham, Ethel Lynn, and Eddie Barrie concentrated their minds upon car 13's racing first under the tape, but Al E. had another inspiration. His script demands that any car carrying those fatal numbers should turn turtle. It did, with Harry Ham underneath—which wasn't in Ham's bond, but it showed up well in the film.

Manager Dwight Whiting of the Rollin studio had a letter from his brother George, in Harvard, that the Harvard Union, an organization of good fellows, at their annual smoker ran a Rollin comedy, "Luke and the Mermaids," to their great enjoyment.

Frank E. Garbutt and Charles Eyton as the Santa Clauses of the Morosco studio presented the feminine stars with gifts and distributed over \$3,000 in gold to the members and employees of the company.

The Fox company has signed up Miriam Cooper, who played important roles in "The Honor System," "The Birth of the Nation," and "Intolerance," and will be starred in a series of pictures under her husband's direction. R. A. Walsh is the husband and a Fox director.

In the thirteenth episode of the Signal serial, "A Lass of the Lumberlands," every member of the cast from Director-General J. P. McGowan and Helen Holmes on down the line was forced to enter the cold water and then work with wet clothes until night. And yet, their next production will be again a railroad story, with even more thrills.

The next Selig production deals with the subject of capital punishment, with one of the strongest and most deeply appealing arguments against the death penalty ever

before seen on the screen. Director Colin Campbell has carefully selected his cast for "Who Shall Take My Life?" and includes Fritz Brunette, Tom Santschi, Bessie Eytan, Ed. Coxen, Al W. Filson, Harry Lonsdale, Eugenie Bessmerer, and a long auxiliary cast.

Lasky Director Marshall Neilan wire-lessly to the studio that Seamus Hayakawa and his company ran into a heavy storm crossing the ocean for Honolulu scenes, and waited that it was even too rough to play cards.

In the harem scene of his current Universal oriental five-reel photo-drama, Director Charles Swickard's cameraman is having trouble to avoid the snow-covered mountains all around them, when filming the fountain wherein several odalisques are disporting. Between shivering nymphs, snow in Southern California, and puzzling over light effects for his "Fountain of Light," the "Lighting Wizard" is somewhat preoccupied.

The Russian star, Nicholas Dunaew, has had an unfortunate and painful experience with ptomaine poisoning, enforcing an absence from his Universal company. Rex Ingram, his director, is preparing to film an unusual Chinese underworld picture, with Dunaew as the European artist.

Even Dustin Farnum's sunny optimism was somewhat dampened by the pouring rains, when Director William D. Taylor, his leading lady, Winifred Kingston, and the entire company working like mad to finish their first picture under the Fox brand.

William Duncan is a high type of 1917 director, who is also to play the lead of a big serial, with all attending trials. This "tried and true" player and director is richly endowed with every attribute to produce the new Vitaphone serial, "Hearts of Flame."

Universal was visited by a wind blowing at the rate of fifty miles an hour, and rain pouring down in torrents, all the day before Christmas, but by the precautions of "Technical" Barter, the company was saved from considerable loss.

The first of the year Director Joseph de Grasse will begin on a new Universal photo-drama, "The Flashlight," featuring Dorothy Phillips in a strong emotional role.

Vice-president and General Manager Davis announces that Zoe Rae, "the Universal baby," will be featured in a series of one-

reel stories, of which the first is "Dollars and a Heart."

Balboa's baby, Little Mary Sunshine, is worth many times over her weight in gold, and is helping to earn the living of many others, but her daily life is much simpler than that of thousands of little girls in ordinary homes.

Little Ella Hall was selected by Vice-president and General Manager Davis to play the featured lead in "Dawned," which will be elaborately filmed at Universal City. Pretty Mary MacLaren is enacting the feminine lead in "A Night with Whispering Smith."

Some time ago Jackie Saunders, the Balboa girl, sent out an appeal for a raggedy part, but all the suggestions have been exhausted.

Twenty-six Universal companies are working hard this last holiday week. Anna Luther has begun another Fox feature with George Walsh.

William Russell came down from Santa Barbara to attend a Christmas dinner at the home of his brother, Albert Russell. With him came E. A. Kaufman, George Ahern and Al Santell.

Rena Rogers is again a Universal-ite. She is working under the direction of George Sargent.

Bennie Suslow has a bandaged wrist as the result of a dislocated bone, which accident he sustained while playing with the Allen Curtis comedy company at Universal City.

Voia Vale has a triple-role in the George Beban feature being made at the Morosco studio by Donald Crisp.

Among the photoplayers who contributed unique Christmas cards to the heavy holiday mails were Anna Luther, Fay Tincher, Director C. Rex Berger, Juanita Hansen, Ruth Stonehouse, Frank Borsage, Voia Vale, Jackie Saunders, Seena Owen, William Russell, Nell Shipman, Edward Earle and Marguerite Skervin.

Frank Borsage is seen as the dashing juvenile with a radiating smile in the Fannie Ward picture now in production by George Melford at the Lasky studio.

Paul Willis is finding skiing and skating much to his liking in the Truckee colony, where he is working in the Lockwood-Alfson Yorke-Metro feature.

Charles Clary went away for Christmas because he refused to have what he termed would be a Mexican one. Owing to Mr. Clary's playing the role of a Mexican in a current Fox feature, his home is symbolic of the southern country by virtue of the Mexican props and make-up which decorate it at present. The Mission Inn at Riverside, California, provided this Fox heavy with a pleasant Christmas.

Chester B. Clapp, now a staff writer for

the Fox company, last week provided each comedy company of that studio with picture material and also contributed an original feature comedy-drama for George Walsh.

"DORG'S" IMPRESSIVE TOUR Westerners Still Discussing His Departure from Los Angeles

Douglas Fairbanks' recent departure from Los Angeles is still being discussed by the natives of the Western film capital. Leaving his studio, Douglas Fairbanks, seated in an automobile, headed a parade of five thousand people who marched to the musical tones of a film band, composed of the celebrated Keystone "cops." They also introduced a number of their famous acrobatic stunts en route to the railroad station. Here the exploiter of the Fairbanks smile delivered a laudatory address, in which he eloquently expressed his gratitude for the reception and thanked the various assembled film celebrities for participating in the parade.

Among the better known screen people present at this Los Angeles event were, Mabel Normand, J. Warren Kerrigan, Marie Doro, Elliot Dexter, Bessie Love, Howard Hickman, Bessie Barriscale, W. S. Hart, Alma Rubens, Robert Harron, Constance Talmadge, Blanche Sweet, Marshall Neilan, May Allison and Harold Lockwood.

Those who accompanied Douglas Fairbanks to New York included John Emerson, director; Anita Loos, scenario writer; Victor Fleming, photographer; Glenn McWilliams, assistant; Jack Scott, assistant to Emerson; and Bennie Zeidman, special representative for Douglas Fairbanks.

At Albuquerque, New Mexico, a delegation of film fans greeted Fairbanks, and from the observation car, which was covered with flowers of all descriptions, Fairbanks acknowledged their enthusiastic comments. All along the line from California to New York, he was tendered various receptions. A confirmation of his remarkable popularity was evidenced on this tour across the country.

NEW KEITH HOUSE

LOUISVILLE, KY. (Special).—The Strand Theater, formerly the Masonic, has passed under control of the R. F. Keith circuit, making the third playhouse in Louisville for the Keith interests, the others being the National, where vaudeville holds the boards, and the Mary Anderson, where high-class pictures are shown. Word was received from New York yesterday that the deal had already been consummated.

TRIANGLE RELEASES

SUNDAY JAN 21ST
BESSIE LOVE FINE
 IN **NINA THE ARTS**
FLOWER GIRL
 AND
 A TRIANGLE KOMEDY
A NOBLE FRAUD



THURSDAY JAN 25TH

WILLIAM DESMOND KAY
 IN **THE ICED BULLET** BEE
 AND
 A TRIANGLE KOMEDY
HONEST THIEVES

Coming —
 Mack Sennett-Keystone Comedies
 Better Than Ever

We wish to state that as
 heretofore, Mack Sennett-Keystone
 Comedies may be had only through
 Triangle Exchanges

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

BEN WILSON

STARRING

Soon to be Released. The Classic Detective Serial

"The Voice on the Wire"—Directed by **STUART PATON**
 IN PREPARATION "Even As You and I"—Directed by **LOIS WEBER**
UNIVERSAL

GAIL KANE

American Film Co.

Santa Barbara, Cal.

NILES WELCH

LEAD

Technicolor Motion Picture Co.
 JACKSONVILLE, FLA.
 Current Release—Miss George Washington
 (Famous Players)

AT THE ACADEMY

William Farnum in "The Price of Silence," the first William Fox Super De Luxe photodrama, is this week's attraction at the Academy of Music. The picture as it appeared on the screen silently preached an indictment against the child labor evils as practiced in the various mill towns scattered throughout the United States. It carries an appeal to the audience that is irresistible.

FIRST TO USE PARCEL POST

The ruling put into effect Jan. 1 by the Post Office Department allowing moving picture film to be handled through Parcel Post was first taken advantage of by W. J. Sirk, proprietor of the Gem Theater, North Manchester, Indiana.

The shipment was addressed to The Kleine-Edison-Selig-Exchanges Service, Indianapolis, Indiana. The package was mailed early on a Tuesday morning, and was promptly delivered on its arrival in Indianapolis at noon the same day. The postage required was 23 cents—2 cents less than the express rate on the same package.

OPERATORS' DANCE

The local lodge of the Moving Picture Operators Union will hold its fourth annual ball on Sunday evening, Jan. 14, at the Central Opera House, East Sixty-seventh Street. A large crowd is expected, and this year's affair promises to exceed those given before.

HEARST-PATHE NEWS FILM TAX IDEA IS MAKES ADMIRABLE COMBINATION

Best Features of Each Service Included in New Weekly

By no means the least interesting feature of the arrangement recently announced whereby all international pictures are to be released through Pathe was the statement that the Pathe News and the International Weekly are to be combined under the title of the Hearst-Pathe News. The Pathe News has been so long in the field that any statement as to a change of name or policy in connection with it is of real interest to the whole trade. The International Weekly, while of more recent inception, profiting by its unequalled news gathering facilities, has rapidly gained strength because of its merit until to-day it is acknowledged to be second to none and enjoys a wide popularity.

The new news reel, though it takes the place of the other two weeklies, does not mean the elimination of either. It retains the best features of each of the old weeklies. Pathe will assemble, edit, cut and print the Hearst-Pathe News at the offices of the old Pathe News in Jersey City. The International will, however, attend to all details in connection with the gathering of the news pictures. The best cameramen of both organizations have been retained—the less efficient released. This will insure a uniformly excellent quality of the pictures. A. Berst, vice-president and general manager of Pathe, is particularly enthusiastic over the new weekly.

HOW OLD IS HART?

Triangle-Ince Star's Age Is a Problem of New Year

How old is the ever-young William S. Hart—the man who has made the cowboy famous? This is the question that is agitating the Triangle-Ince Studios and large numbers of cordial people who have recently heard that William S. Hart had a birthday anniversary last week.

Hart has been at work down on the border near Calexico and Mexicali—or rather back of the valleys from the storm-riven border—in quiet neighborhood where some 60,000 cattle have been used to furnish a suitable background for his next play. Two days after his return from the border came his birthday anniversary and with it a large collection of congratulatory telegrams and letters.

With two exceptions they all simply were glad that he had another birthday and hoped that he would have many more. Two admirers ingeniously desired to be more definite. In one little box was a stickpin with thirty-six stones and the little note: "Of course I am not quite certain, but I feel quite safe in believing that you are just thirty-six years old."

The second box brought forth another pin in which the writer pointed out that it contained exactly twenty-six stones. "I think," said the writer, "that you are just twenty-six years old."

Mr. Hart is smiling blandly. "I should not be in the least surprised," he remarked, "if the latter writer was absolutely correct."

FREE VITAGRAPH SLIDES

Special Series Furnished to Exhibitors—Also Trademark Cuts

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., has augmented the service which the various exchanges of that company supply the exhibitors throughout the United States by adding a series of special slides which are furnished free to all Vitagraph contract exhibitors.

Included in these new free slides are those of Anita Stewart, Earle Williams, Edith Storey and Antonio Moreno, Lillian Walker and Walter McGrath, Rose Tapley, Peggy Hyland and Marc MacDermott, and Alice Joyce and Harry Morey.

It will be noted that these slides follow closely the plan which Mr. Irwin secured for the release of the Vitagraph's Blue Ribbon features in a rotary system that provides for the return of each star or group of stars every six weeks.

There have also been made available for Vitagraph exhibitors special Blue Ribbon trademark cuts in five different sizes, these cuts being intended for exhibitors' programs and exhibitors' newspaper advertising. Like the slides, these cuts are free to Vitagraph-V. L. S. E. exhibitors.

BARRYMORE WITH SELZNICK

To Appear Under Direction of Herbert Brenon in "Lone Wolf"

John Barrymore has signed a contract to appear under the direction of Herbert Brenon in a photodramatic version of Louis Joseph Vance's popular novel, "The Lone Wolf." This will be Brenon's next Selznick-Pictures production following "The Eternal Sin," which is now nearly ready for release, and which will introduce Florence Reed in the tragic role of Lucretia Borgia. The finishing touches are being put upon the Victor Hugo story at the Brenon studio on Hudson Heights, and its release date will be announced shortly.

Work on the Barrymore production will begin within the next fortnight.

FILM TAX IDEA IS STRONGLY OPPOSED BY AUTHORS

Resolutions Adopted by League Council Sent to Legislature

Resolutions opposing the proposed legislation to place a tax upon either film or motion picture exhibitors were adopted last week at a meeting of the Council of the Authors' League of America. The resolution, copies of which have been sent to the committee at Albany, is as follows:

"Whereas, A resolution has been introduced in the Legislature of the State of New York proposing a direct tax upon motion picture films or motion picture houses; and

"Whereas, In the estimation of the council of the Authors' League of America, such tax would result in grave injustice to the motion picture industry at large and to the moving picture exhibitor in particular; and

"Whereas, The Council of the Authors' League of America further considers that, in the effort to find objects upon which a direct tax may be levied, the proposer of this resolution has unjustly singled out a particular business and made a totally unwarranted discrimination against this business;

"Now, therefore, be it Resolved, That the council of the Authors' League of America strongly recommends and urges the New York State Legislature to refrain from taking any action which would incorporate within the laws of New York State any such tax upon motion picture films or motion picture houses."

"LIGHT OF WESTERN STARS" COMING FROM SELIG

Will Be One of Spectacular Specials; Is from Zane Grey's Novel

Among the Selig Spectacular Specials to be released by the Selig Company during the year 1917 in addition to those already announced, can be named "The Light of Western Stars," the wonderful romance of the West, written by Zane Grey. It is Mr. Selig's plan to produce and release a larger number of Selig feature plays than ever before. These in addition to the Selig Red Seal Plays to be released through K. E. S. E. service. Selig Red Seal Plays will include "The Little Lost Sister," "The Princess of Patches" and others equally as interesting.

A Selig feature exposing the workings of a crime syndicate in the higher social circles is fast nearing completion under the direction of Colin Campbell. It is said there is not a dull moment in the production, that the cast is a perfect one, the settings both tasteful and elaborate and that altogether this promises to be one of the finest productions ever turned out of the Selig studios.

WILL NOT DESERT SCREEN

Nance O'Neil's Stage Work Not to Interfere with Pictures

Nance O'Neil's return to the speaking stage will in nowise affect her work before the camera under the direction of Frank Powell. Mr. Powell recently placed Miss O'Neil under contract for a series of feature pictures to be made by the Frank Powell Producing Corporation, and distributed through Mutual, the first of which, a picturization of Gertrude Atherton's novel, "Mrs. Belfame," is now in process of production.

It was through Mr. Powell's courtesy that Miss O'Neil's return to the stage was made possible. Messrs. Morris Gest, F. Ray Comstock, and William Elliott, who late in January will offer at the Manhattan Opera House a huge spectacular production, "The Wanderer"—a dramatic version of the parable of "The Prodigal Son"—and who were most desirous to secure Miss O'Neil's services to head a unique all-star cast, approached Mr. Powell and put their plea to him. Mr. Powell, finding that her work in "The Wanderer" would not interfere with the productions to be made by him, gave his consent, and Miss O'Neil will continue to work before the camera and appear on the speaking stage as well.

It is an unusual tribute to Miss O'Neil, and one that comes to few, that she has been selected to head a cast which includes Florence Reed, James O'Neil, William Elliott, William H. Thompson, Charles Dalton, Lottie Pickford, Pedro de Cordoba, Macey Harlam, Beverly Sitgreaves, Frederick Lewis, Frederick Burton, Clara Blandick and Sydney Herbert.

OPENS CASTING OFFICE

Miss L. M. Kirmmsee who, during the past two years has been connected with C. C. Wilkening, Ouida Bergers and the Players' Engagement Department of the American Play Company, has started in business for herself.

Her popularity and large acquaintance among the premiere motion picture and dramatic talent places her in a position that enables her to be of great assistance to casting directors.

Scripts and plays will also be handled by a well-appointed department. The new offices are located at 105 West Fortieth Street and were opened Jan. 8.

NATIONAL
ACTIVITIESASSOCIATION
ITIES

SUNDAY CLOSING ISSUE FACED

Industry's Solid Front Presented to Issue—Rousing Luncheon at Delmonico's

The Sunday closing issue in New York State was faced by the solid front of the motion picture industry at a luncheon given by the Sunday Closing Committee under the auspices of the National Association of the Motion Picture Industry at Delmonico's in New York on Jan. 2. The situation was explained fully by eminent lawyers and the gravity of the peril which threatens the business was brought out by Walter W. Irwin and William A. Brady. Afterwards, the practical problems were discussed freely by those present. While no definite action was decided upon, the speeches made by Judge Samuel Seabury and John B. Stanchfield, the guests of honor, indicated that the motion picture interests were likely to start some new case to present to the Court of Appeals in place of the Bender case, appealed from Albany six weeks ago.

Since the luncheon the Sunday Closing Committee, originally designated by the National Association, has acted as the representative of the entire industry. A resolution so empowering it was passed unanimously by the assembled representatives of producers, distributors, exhibitors and supply men.

Representatives of these interests were present from as far West as Buffalo. Telegrams and letters came from other cities. The following are typical of the spirit manifested in them:

"I regret extremely that unbreakable engagements will prevent my attendance at your luncheon. I wish most sincerely that I could be there to voice my protest against Sunday closing of New York theaters. This latest restrictive attack on our industry is an insult to the high mission and honorable service of the motion picture to society. We should be able to expect from governmental forces support and sanction, not repression. Sunday closing tends to classify the picture with the prize fight, horse racing and gambling. Sunday closing and cen-

sorship are beans from the same pot. We must fight them as one.

"JOHN R. FAULKNER, President,
"Mutual Film Corporation."

"Very sorry an important meeting of our local prevents me from meeting with you Tuesday to discuss the Sunday closing question. Exhibitors of Central New York will do their part in the fight.

"W. H. LINTON, President,
"Central New York Local No. 10,
"Utica, N. Y."

"We have the letter from the Motion Pictures Industry, Inc., inviting us to attend the luncheon at Delmonico's Tuesday next. We are sorry to say we will be unable to be there, but want you to know we are in favor of any move which you make to legalize our Sunday show and will co-operate with you financially on an equal basis with the other theaters of the State.

"Thanking you for the invitation and wishing you success, we are,
"Very truly yours,
"REGGISON CORP.,
"Geo. E. SIMPSON, President,
"Rochester, N. Y."

The gathering was an extremely congenial one, presided over by William A. Brady, and the keynote of that spirit was sounded by Mr. Irwin, who, from the speakers' table, said:

"This raised platform was put here, I presume, in honor of our distinguished guests, Judge Seabury and Mr. Stanchfield, for the National Association was not organized on a raised platform basis."

Those present at the speakers' table were: William Brady, Judge Samuel Seabury, John B. Stanchfield, Louis L. Levy, Walter W. Irwin, Adolph Zukor, Lee A. Ochs, Samuel Trigger, and William M. Seabury.

FIGHTING CLOSING MOVEMENT

Reports are coming in to the offices of the National Association of the Motion Picture Industry on the signatures to the petitions against Sunday closing. These petitions are now being signed in virtually every motion picture theater in New York State, where the slide sent out by the Sunday Closing Committee is being displayed at all performances.

The returns of the first day of reports by a return postal card sent out last week were 15,000, with less than half a per cent of the theaters heard from.

FINISHES "GREATER WOMAN"

Frank Powell has finished the filming of "The Greater Woman," a picturization of Algernon Boyesen's play of that name, in which Marjorie Rambeau makes her screen debut.

"The Greater Woman" is the first of the series of Marjorie Rambeau pictures now being made by the Frank Powell Producing Corporation and to be distributed through Mutual.

In "The Greater Woman" Miss Rambeau is said to have an excellent vehicle for her first appearance on the screen. Mr. Boyesen's play lent itself readily to screen adaptation and in it Miss Rambeau has unusual opportunity for the exposition of her great gifts as an emotional actress as well as for the lighter forms of dramatic expression of which she is past mistress.

"PRINCESS OF PATCHES," JAN. 22

William N. Selig has announced the forthcoming release in K. E. B. E. service of "The Princess of Patches," a Mark Swan melodrama adapted for the screen by Gilson Willets. The release date is scheduled for Monday, January 22. The stars include Vivian Reed and Charles Le Moyne. Director Al. Green escorted a company of Selig players to Tennessee, where true-to-life plantation scenes were filmed. Among the more exciting episodes announced for "The Princess of Patches" are the blowing up of a houseboat, the fight for life in the dead of night, etc. Beautiful photography, including scenes taken in Southern cotton plantations, add to the attractiveness of the photoplay, it is stated.

GRIFFITH IS GUEST

D. W. Griffith was the guest of honor at a luncheon given in the William Penn Hotel, Pittsburgh, Pa., on Jan. 3 by William Moore Patch, managing director of the Pitt Theater. A large number of officials and theatrical men of Pittsburgh attended. Mr. Griffith heard his newest production, "Intolerance," both praised and criticized by the speakers.

TO DISCUSS CENSORSHIP

Louis J. Breitenger, chairman of the Pennsylvania State Board of Censors, addresses a meeting of producers and distributors of motion pictures at the rooms of the National Association of the Motion Picture Industry in the Times Building on Friday, Jan. 12, at 3 p.m. He is the guest of the National Association, but the meeting is not solely a national association affair, as all the producers and distributors in New York were invited to send representatives.

Mr. Breitenger is still chairman of the Pennsylvania Board of Censors, but his resignation has been requested by Governor Brumbaugh, and is to be effective Jan. 15. The ousting of Mr. Breitenger has caused considerable comment in Pennsylvania, but only in connection with its political significance, as is conceded to have no relationship to his work on the Board of Censors. Mr. Breitenger's discussion is as to the causes which underlie censorship agitation in production and advertising of films.

MINNEAPOLIS LIKES "CRISIS"

MINNEAPOLIS (Special).—"The Crisis," the big Selig feature, rights for which were bought by the Sherman-Elliott Company some two months ago for the entire United States and Canada, received its first public showing before a large and enthusiastic audience on Christmas eve at the Lyric Theater, Minneapolis, Minn., the home city of the Sherman-Elliott Company. "The Crisis" is doing a wonderful business at the Lyric and is booked for an indefinite run.

Simultaneous with its opening in Minneapolis, this feature was shown in St. Louis, Jackson, Miss.; Pittsburgh, Detroit and Los Angeles. The Sherman-Elliott Company announce that they will soon cover the large cities throughout the country, and are making immediate preparations to this end, as a result of which "The Crisis" will be seen in Omaha about Jan. 21, in Chicago about Feb. 1, in Boston the middle of February, and a company will be sent to Dallas, Texas, about Feb. 25.

CAROLINE BEARDS.

BIRDS SING IN THEATER

E. W. Griswold, manager of the Savoy Theater, Syracuse, N. Y., where Paramount Pictures are shown, has taken practically the last step in artistic theater decoration. In connection with his floral decorations in the theater he has installed numerous birds, whose singing can be heard at most all times. The carrying out of this plan of decoration, creating an out-door effect, has been taken up by Syracuse as a decided novelty and has attracted considerable attention.



J. Stuart Blackton
and
Albert E. Smith
present

BLIND
JUSTICE

WRITTEN BY
PRODUCED BY
and FEATURING

BENJAMIN CHRISTIE

Supported by KATHERINE SANDERS

Seven Part Blue Ribbon Feature

Proclaimed by every newspaper and photoplay critic the most perfect film offered this season

"Wid" said:—"This film justifies your standing on your hind legs and making a lot of noise. I can absolutely guarantee that your audience will like it."

VITAGRAPH
V-L-S-E-Inc.



Exhibitors Who "Cleaned Up" on "The Cossack Whip"!!!

BOOK

"The Master Passion"

(Released January 8th)

Featuring

MABEL TRUNNELLE and ROBERT CONNESS

Another Five-Reel EDISON PRODUCTION That Will Fill Your Patrons With Praise of Your Judgment

"The Master Passion" is the story of a woman who sacrifices on the altar of ambition, all that women hold precious. It is powerful in theme, dramatic in development and handled with consummate skill and unerring artistry. It is another Edison triumph of the same proportions as "The Cossack Whip."

MORE THAN FORTY PER CENT OF THE EXHIBITORS WHO PROGRAMED "THE COSSACK WHIP" ALREADY HAVE RE-BOOKED IT

The Reasons?

JAMES OPPENHEIM
Writer

VIOLA DANA
Star

THOMAS A. EDISON, INC.
Producer

Other Edison five-reel productions now available are "The Last Sentence" featuring Marc MacDermott; "A Message to Garcia," featuring Mabel Trunnelle and Robert Conness, and "The Heart of the Hills," with Mabel Trunnelle and Conway Tearle.

Write or wire at once

KLEINE-EDISON-SELIG-ESSANAY SERVICE
80 Fifth Avenue, New York, and other principal cities.

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MODERN SCENIC STUDIO

With Interior and Exterior Motion Picture Facilities
In the Theatrical District of Greater New York

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EDWARD JOSE ADELE LANE

ASTRA-PATHÉ

Address care DRAMATIC MIRROR.

JOSEPH KAUFMAN WILL DIRECT COHAN

Director of Numerous Famous Players Successes to Stage Artcraft Picture

Joseph Kaufman, who staged a number of successful Famous Players productions, will be the director of George M. Cohan's initial screen subject for Artcraft—"Broadway Jones."

Mr. Kaufman's most recent work was evidenced in Frank McIntyre's first screen production, "The Travelling Salesman," which scored an instantaneous hit. The successful manner in which Mr. Kaufman put over this well-known stage comedian's initial motion picture vehicle, together with the fact that the director was formerly associated with George M. Cohan in his

theatrical activities for many years and is probably more intimately familiar with the talents of the famous stage star than any other motion picture director, prompted Artcraft to secure the services of Mr. Kaufman in connection with the production of the first Cohan screen offering.

He is now actively engaged in the preparation of the elaborate sets for "Broadway Jones" and plans to leave shortly for Florida with George M. Cohan, Marguerite Snow and the balance of the company to stage some exteriors which will be in keeping with the story.

AT THE FILM THEATERS

BROADWAY
The Universal Film Manufacturing Company's eight-part feature photodrama, "Twenty Thousand Leagues Under the Sea," is smashing all film box-office records at the Broadway Theater, where it is in the third week of its run.

RIALTO
Norma Talmadge, appearing in "Panthea," her first picture since she became a Seisnick star, is the featured attraction at the Rialto this week. "Panthea" is the forceful drama in which Mme. Olga Petrova starred throughout the country two years ago.

FORTY-FOURTH STREET
"Joan the Woman," with Geraldine Farrar as star, is attracting crowds to the Forty-fourth Street Theater. This production from Lasky Company is regarded as one of the greatest pictures of the century.

STRAND
The feature attraction at the Strand this week is Artcraft's "The Pride of the Clan," with Mary Pickford in the role of a Scotch girl. The usual scenic, news and other features are unusually good.

PRISONERS SEE PICTURE

"Ninety and Nine," from Vitagraph, Shown at Jail on Christmas

SCRANTON, PA. (Special).—For the first time in the history of this city or county, the prisoners in the county jail were shown a moving picture within the walls of the grim old prison. Sheriff Ben S. Phillips and Manager Frank Whitbeck, of Poll's Theater, arranged the program.

Mr. Whitbeck is showing "The Ninety and Nine" at Poll's Theater, and it was he who chose this picture above all others for the prisoners to see on Christmas Day. In addition, several of the vaudeville acts on the same bill also appeared in the prison, there being five acts in all.

"The Ninety and Nine" was the hit of the show," said Mr. Whitbeck. "It was cheered to the echo, especially the scenes showing the forest fire and the engine run. Personally, I think that 'The Ninety and Nine' is one of the best things that Vitagraph has done in some time. It is clean, has a good story, is splendidly directed, and is well acted."

"It was just the sort of picture that would at once amuse and educate, and Sheriff Phillips and I were well repaid for our Christmas bill by the manner in which the prisoners enjoyed this show."

Photoplay Authors Real and Near

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

And now, with the new year, there is a demand to be filled for clean stories—for an absence of the vampire stuff, and a resumption of the good old stories of the gentle heroine and the sturdy young hero with the p-a-p-e-r-a in the background. The day of the vampire is waning, and it is to be hoped with the dawning of the new year that there will not be a stringing out of the vampire plots but, instead, a sudden cessation. The photoplay public is surfeited with vampires and the sooner the producer discovers this fact, the better. And then the shipwrecked-on-the-desert-island stuff is passe. We notice that more or less spirited attempts are being made to continue the desert island stuff in popularity, but these attempts must all fail. The Robinson Crusoe stuff has seen its best days, and the triangle plot on the little island in the watery wastes is now ancient.

What Is Needed—

Certainly it is easy to say that new ideas are needed, but it is not so easy, we admit, to carry the statement in practicality. But the new ideas are so badly wanted that synopsis only are considered by every scenario editor in order to encourage the new writer, and also to secure new ideas in the most easily adaptable form. There must be a falling away from the old stories and plots and an unearthing of something fresher. The screen right now

is suffering from stereotyped material, revamped, madeover stuff. A fresh viewpoint is essential. The exclamation: "I have seen that before" is too often heard. The movie public is educated in this day and age. A new and original idea is something highly prized, and that is the reason that cards of invitation are out in all the high-ways and byways of authordom. The writer be he known or unknown who can furnish something new to the screen during the coming year, is assured of a satisfactory, yes, a most satisfactory income.

Plot Stealing—

The tumult and the shouting in regard to "plot stealing" has not subsided. On the contrary, the shouting continues, also the tumult. And it may be said that no company of good standing will steal your plot. It might be further stated that the story "exactly like mine" which was screened, might have been written long before your plot was ever conceived. Great minds run in the same channels, and there is every possibility of your cherished story being first thought of by another. And then, if you look real closely, you may find that your story and the screened story are not at all similar. One is apt to draw the long bow when alluding to stories produced that were "exactly like mine." When the writer cries "plot stealing" he is but shoving his fingers into his own eyes.

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program Famous Players			Kay-Bee		
Date	Title	Star	Date	Title	Star
Dec. 18	Traveling Salesman—Comedy	Frank McIntyre	Dec. 24	The Female of the Species—Drama	Dalton-Markey-Hickman
Dec. 25	Snow White—Fair Play	Marguerite Clark	Jan. 7	Truthful Tulliver—Drama	W. S. Hart
Jan. 1	The Slave Market—Drama	Pauline Frederick	Jan. 14	The Weaker Sex—Drama	Dalton-Giam
Jan. 8	Great Expectations—Drama	Louise Huff and Jack Pickford	Jan. 21	The Bride of Hate—Drama	Keenan-Margery Wilson
Jan. 15	A Girl Like That—Drama	Irene Fenwick, Owen Moore	Jan. 28	The Iced Ballet—Drama	William Desmond
			Feb. 4	Chicken Casey—Com.-Drama	Dalton
				The Crab—Drama	Thelma Salter-Keenan
					BLUEBIRD
Jan. 4	The Evil Eye—Drama	Blanche Sweet	Dec. 25	The Right to Be Happy—Drama	Julian Rupert
Jan. 11	Betty to the Rescue—Drama	Fanny Ward	Jan. 1	Black Orchids—Drama	Cleo Madison
Jan. 18	Lost and Won—Drama	Marie Doro	Jan. 8	The Piper's Price—Drama	Dorothy Phillips
Jan. 25	The Golden Fetter—Drama	Wallace Held and Anita King	Jan. 15	Her Soul's Inspiration—Drama	Ella Hall
Feb. 1	A Mormon Maid—Drama	Mae Murray	Jan. 22	The Devil's Pay Day—Drama	Franklyn Farnum
Feb. 8	Each to His Kind—Drama	Bessie Hayakawa			METRO Pictures
					Boife
			Jan. 15	The White Raven—Drama	Ethel Barrymore
					Arthur James
Dec. 31	The Right Direction—Drama	Vivian Martin	Feb. 12	One of Many—Drama	Frances Nelson
Feb. 5	The Wax Model—Drama	Vivian Martin			Popular
			Jan. 1	Vanity—Drama	Emmy Wehlen
			Feb. 5	The Weaker Sex—Drama	Mme. Petrova
					Columbia
Dec. 28	The Redeeming Love—Drama	Kathlyn Williams	Jan. 8	A Wife by Proxy—Drama	Mabel Talliaferro
Jan. 11	The Happiness of Three Women—Drama	Thomas Holding	Jan. 22	Threads of Fate—Drama	Viola Dana
Jan. 25	His Sweetheart—Drama	House Peters, Myrtle Stedman			Yorke
Jan. 25	His Sweetheart—Drama	George Beban	Dec. 25	Pidgin Island—Drama	Harold Lockwood and May Allison
					K. E. S. E. SERVICE
					Essanay
Dec. 31	Joy and the Dragon—Drama	Little Mary Sunshine	Dec. 25	The Truant Soul—Drama	Henry Walthall
Jan. 7	Her New York—Drama	Gladys Hulette			EDISON
Jan. 21	The Image Maker of Thebes—Drama	Valkyrien	Jan. 1	The Last Sentence—Drama	Marc McDermott, Miriam Fughitt
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Jan. 14	Kick In—Drama	William Courtenay, Mollie King, Robert Clugston, and Suzanne Wills	Dec. 25	Whose Taketh a Wife—Drama	Jean Sothorn
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			Jan. 22	The Darling of Paris—Drama	Theda Bara
			Jan. —	The Honor System—Drama	Milton Sills
					SPECIAL AND STATE RIGHT FEATURES
					FROHMAN
			Nov. —	The Witching Hour—Drama	C. Aubrey Smith
			Nov. —	War Brides—Drama	Alla Nazimova
			Nov. —	The Foolish Virgin—Drama	Clara Kimball Young
			Nov. —	Panthea	Norma Talmadge
			Dec. —	Vera, the Medium—Drama	Kitty Gordon
			Dec. —	The Argyle Case—Drama	Robert Warwick
					ARTCRAFT
					The Pride of the Clan—Drama
					Mary Pickford
			Nov. —	"Civilization."	HARPER FILM CORPORATION
					KING BAGGOTT
			Dec. —	"Absinthe"—Drama	King Baggott
					SERIALS or Series
			Nov. 6	Loss of the Lumberlands—Signal Mutual	
			Nov. 13	Beatrice Fairfax—International	
			Nov. 20	Crimson Stain Mystery—Consolidated	
			Nov. 27	Yellow Menace, "Aeroplane Accident"—Unity	
			Jan. 8	The Great Secret, No. 3, "The Hidden Hand"—Metro	
			Dec. 27	Giri from 'Prisco, "The False Prophet"—Kalem	
			Dec. 29	Grant, Police Reporter, "A Mission of State"—Kalem	
			Dec. 30	Hazard of Helen, "A Race With Death"—Kalem	
			Jan. 14	Pearl of the Army, "Stars and Stripes"—Pathe	
			Jan. 14	Patricia—Pathe	
			Jan. 15	Seven Deadly Sins, "Pride"—McClure	

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			Dec. 27	Giri from 'Prisco, "The False Prophet"—Kalem	
			Dec. 29	Grant, Police Reporter, "A Mission of State"—Kalem	
			Dec. 30	Hazard of Helen, "A Race With Death"—Kalem	
			Jan. 14	Pearl of the Army, "Stars and Stripes"—Pathe	
			Jan. 14	Patricia—Pathe	
			Jan. 15	Seven Deadly Sins, "Pride"—McClure	

Paramount Program Famous Players			Kay-Bee		
Date	Title	Star	Date	Title	Star
Dec. 18	Traveling Salesman—Comedy	Frank McIntyre	Dec. 24	The Female of the Species—Drama	Dalton-Markey-Hickman
Dec. 25	Snow White—Fair Play	Marguerite Clark	Jan. 7	Truthful Tulliver—Drama	W. S. Hart
Jan. 1	The Slave Market—Drama	Pauline Frederick	Jan. 14	The Weaker Sex—Drama	Dalton-Giam
Jan. 8	Great Expectations—Drama	Louise Huff and Jack Pickford	Jan. 21	The Bride of Hate—Drama	Keenan-Margery Wilson
Jan. 15	A Girl Like That—Drama	Irene Fenwick, Owen Moore	Jan. 28	The Iced Ballet—Drama	William Desmond
			Feb. 4	Chicken Casey—Com.-Drama	Dalton
				The Crab—Drama	Thelma Salter-Keenan
					BLUEBIRD
Jan. 4	The Evil Eye—Drama	Blanche Sweet	Dec. 25	The Right to Be Happy—Drama	Julian Rupert
Jan. 11	Betty to the Rescue—Drama	Fanny Ward	Jan. 1	Black Orchids—Drama	Cleo Madison
Jan. 18	Lost and Won—Drama	Marie Doro	Jan. 8	The Piper's Price—Drama	Dorothy Phillips
Jan. 25	The Golden Fetter—Drama	Wallace Held and Anita King	Jan. 15	Her Soul's Inspiration—Drama	Ella Hall
Feb. 1	A Mormon Maid—Drama	Mae Murray	Jan. 22	The Devil's Pay Day—Drama	Franklyn Farnum
Feb. 8	Each to His Kind—Drama	Bessie Hayakawa			METRO Pictures
					Boife
			Jan. 15	The White Raven—Drama	Ethel Barrymore
					Arthur James
Dec. 31	The Right Direction—Drama	Vivian Martin	Feb. 12	One of Many—Drama	Frances Nelson
Feb. 5	The Wax Model—Drama	Vivian Martin			Popular
			Jan. 1	Vanity—Drama	Emmy Wehlen
			Feb. 5	The Weaker Sex—Drama	Mme. Petrova
					Columbia
Dec. 28	The Redeeming Love—Drama	Kathlyn Williams	Jan. 8	A Wife by Proxy—Drama	Mabel Talliaferro
Jan. 11	The Happiness of Three Women—Drama	Thomas Holding	Jan. 22	Threads of Fate—Drama	Viola Dana
Jan. 25	His Sweetheart—Drama	House Peters, Myrtle Stedman			Yorke
Jan. 25	His Sweetheart—Drama	George Beban	Dec. 25	Pidgin Island—Drama	Harold Lockwood and May Allison
					K. E. S. E. SERVICE
					Essanay
Dec. 31	Joy and the Dragon—Drama	Little Mary Sunshine	Dec. 25	The Truant Soul—Drama	Henry Walthall
Jan. 7	Her New York—Drama	Gladys Hulette			EDISON
Jan. 21	The Image Maker of Thebes—Drama	Valkyrien	Jan. 1	The Last Sentence—Drama	Marc McDermott, Miriam Fughitt
					ART DRAMAS, INCORPORATED
Jan. 14	Kick In—Drama	William Courtenay, Mollie King, Robert Clugston, and Suzanne Wills	Dec. 25	Whose Taketh a Wife—Drama	Jean Sothorn
			Jan. 4	The Rainbow—Drama	Dorothy Bernard and Jack Sherrill
					FOX FILM CORPORATION
			Dec. 25	The Victim—Drama	Valeska Suratt
			Jan. 1	The Island of Desire—Drama	George Walsh
			Jan. 8	The Price of Silence—Drama	William Farnum
			Jan. 22	The Darling of Paris—Drama	Theda Bara
			Jan. —	The Honor System—Drama	Milton Sills
					SPECIAL AND STATE RIGHT FEATURES
					FROHMAN
			Nov. —	The Witching Hour—Drama	C. Aubrey Smith
			Nov. —	War Brides—Drama	Alla Nazimova
			Nov. —	The Foolish Virgin—Drama	Clara Kimball Young
			Nov. —	Panthea	Norma Talmadge
			Dec. —	Vera, the Medium—Drama	Kitty Gordon
			Dec. —	The Argyle Case—Drama	Robert Warwick
					ARTCRAFT
					The Pride of the Clan—Drama
					Mary Pickford
			Nov. —	"Civilization."	HARPER FILM CORPORATION
					KING BAGGOTT
			Dec. —	"Absinthe"—Drama	King Baggott
					SERIALS or Series
			Nov. 6	Loss of the Lumberlands—Signal Mutual	
			Nov. 13	Beatrice Fairfax—International	

AROUND THE TABLE

"NANCE O'NEIL," observed the Man in the Corner, with a significant glance at the Truculent Poet, "asserts that idleness is the most awful thing in the whole scheme of creation."

The Poet was seated with his feet on the table, a mug of his favorite ginger ale clasped in his right hand. There were evidences that he had been at the Cafe Nemo for the best part of the evening.

"Nance is right," retorted the Poet, leering. "That Mutual lady has a head on her shoulders. That's why I've been employin' my time in the dog watch writin' poetry."

Before the members of the coterie could resist, to their horrified amazement he lifted his left hand and discovered beneath it a huge pile of manuscript. A groan went round the table, but it had no effect, and clearing his throat, the Poet picked up a page of the collection and read loudly:

THE FILM REVIEWER'S DREAM

I sat in a dim projection room one stormy Winter day
And all about me the other scribes had never a word to say
For the picture thrown upon the screen had power their gibes to stay
It was titled "The Press Agent's Paradise" and it showed a garden fair
And all of the bunch we'd learned to know—from Pete Schmid down—were there
There was Terry Hamsaye and Arthur James; Vic Johnson, the debonair
And Warren and Bartlett—Le Vins, too, who writes about Vitagraph—
P. A. Parsons of old Pathe; Walt Hill with his hearty laugh
An' Moyer and Ben and a whole lot more from each film factory's staff
I looked still closer—to my surprise they had the editors there
Of every motion picture sheet—each tied to a separate chair—
An' down their unresisting throats were shoving the queerest fare
Reams upon reams of publicity on paper of every sort
Written with stuff of the wildest kind—my, how they loved the sport!
The editors had their mouths crammed full—so how could they retort?
As the stories passed before our gaze, I sometimes caught a head—
Such as "Fairbanks Running for President" or "Charlie Chaplin's wed"
"Mary Pickford has gone to war"—then the scene began to fade—
I woke with a start and someone laughed, "Wake up—it's time to go."
Said a voice familiar—'twas Harremore—"You've slept for an hour or so."
"I dreamed," he laughed, "So we all supposed, from the way you snored, you know—"

The Gentle Critic in desperation stood up.
"For heaven's sake," he cried, "are you wound up for the evening? I never heard such drivel!"

The Truculent Poet opened his mouth to retort, but as he caught the menacing looks of the others he thought better of it and subsided.

"Speaking of poetry," remarked the Critic, "I hear that Ilean Hume, the Metro ingenue has written a song beginning: 'Vamp, vamp, vamp, the girls are marching—'
"Yes—and yet they say she can read and recite Greek, is a B.A., and loves 'Spoon River Anthology,'" added the Orator.
"You never can tell what the screen will bring to you," sighed the Critic.

"They say," interposed the Man in the Corner, "that Helen Holmes is the only person on earth who can make a mountain burro hurry."
"Wish she'd try her arts on the Truculent Poet," said the Gentle Critic.

"I heard an amusing tale the other day about Eugene Thurston, who assisted Calhane in directing Metro's 'Great Secret,'" observed the Orator. "It seems he came to New York a stranger and saw his first organ grinder with a monkey. He says that the monk took a great fancy to him and trotted after him and picked up coins on the street that seemed to come from nowhere. Thurston complimented the organ grinder on the cleverness of the simian, but when he got home and found a big hole in his pocket and all his loose change gone, he understood the monkey's interest. His

motto now is, 'Don't monkey with the organ grinder.'"

"I had a monkey once," remarked the Poet reminiscently, "when I was a sailor afore the mast on the Great Lakes. Cute little beggar he was, but I had to get rid of him finally."

"Why?" they asked.
"Folks said we looked as much alike as twins."

"So you felt sorry for the monk, is that it?"

The Poet relapsed into injured silence.

"Triangle tells me," said the Gentle Critic, "that Ora Carew, of Keystone, recently received a cub bear from India. She had a sign cut the shape of California, and on it the words: 'I love you California,' painted. Then she had a photo of herself and the bear, holding the sign, taken, and sent to President Wilson, just to remind him that it was the Golden State that had a lot to do with returning him to the White House."

"That's what I'd call a bear of a picture," remarked the Man in the Corner.
They all responded with groans.

"Speaking of bears," said the Truculent Poet, "Margarita Fischer, so they tell me, once had a bear cub in Oregon. When she moved away they sold the bear. One day lately the Mutual star was visitin' the zoo at the San Diego fair when a big bear in a cage began to yell at her and jump up and down with excitement. She went over and sure enough it was the original cub grown up. She knew him by the shape of one of his ears that had been chewed in a fight. Funny how a dumb brute'll remember a person, ain't it?"

"I advise you to keep away from the monkey cage in the Bronx Zoo then," smiled the Gentle Critic.

"They say that Charles Giblyn, director of Clara Kimball Young, for Selznick Pictures," remarked the Man in the Corner, "had a hard time finding a type to play the part of a smug hypocrite who was really a crook. He went down the street one day, tearing his hair, when he suddenly bumped into Snitz Edwards, the stage comedian, and almost carried him to the studio by force."

"It's queer about appearances bein' deceitful," ruminated the Truculent Poet; "that recalls to my mind a swab I used to know at sea. I wrote a poem about him. Once more he had recourse to the pile of manuscripts and proceeded to perpetrate this atrocity on his defenseless associates:

"When I was a sailor bold and free
And sailed on the Michigan
We shipped a chap, by name Magee—
A fine upstandin' man.
We all was struck by his easy ways
An' the gen'rous way he had
He'd share his grog on stormy days
An' seem to be right glad.
The crew from the skipper down you see
They loved Magee so well.
That they clean forgot their love for me
What once was favorite—well,
Things went on till we reached port
And bid Magee good-by
Then we searched our chests—oh my, what sport!
He'd cleaned us—high and dry.
All our shore togs gone and our dirty bags
With keepsakes from gals we'd known
Magee had carted away—just rags
Was left—what we wouldn't own.
So I made my mind up then and there
To beware of a smilin' phiz
An' swabs with smooth and plastered hair
So mates, that's how it is!"

With saddened eyes the others gazed at the Poet and he grew restful under their battery of glances.

"Well," he rumbled, "ain't it the truth?"
"There's one thing that is true," said the Orator, sternly. "If you don't refrain from disturbing our equilibrium with such execrable doggerel something drastic will have to be done about it."

"Try poison," suggested the Gentle Critic.
So they passed out into the dimly lighted street, leaving the Truculent Poet gasping after them with an air of injury too deep for words. Finally, however, he picked up his mug of ginger ale: "Anyway, they're all swabs," he reflected, "an' don't know any more about poetry than they do about moving pictures." And he drank deeply of the warming beverage.

SHIRLEY MASON'S CHANCE

McClure Pictures announces that "Passion," starring Shirley Mason, supported by George Le Guere, will be the third of the Seven Deadly Sins, the group of five-reel features to be released through the Triangle exchanges. The seven are to be released at weekly intervals, beginning the latter part of January.

In "Passion," Shirley Mason attains genuine stardom. In the other Seven Deadly Sins, the dainty McClure actress shares honors with other famous actors and actresses, but in the third deadly sin she is pre-eminent.

H. B. Warner, famous for his portrayal of "Jimmy Valentine" in "Alias Jimmy Valentine" and other roles just as popular, is to be seen as the star in "Wrath," one of McClure Pictures' Seven Deadly Sins.

"GIRL PHILIPPA" BREAKS RECORDS

All authentic records for a single day's receipts at any motion picture theater in the world were broken at The Rialto on New Year's Day, when \$3,471.00 was taken in at the box office. The attraction was Anita Stewart in the Vitaphone production of Robert W. Chambers' novel, "The Girl Philippa." The feature had been heralded by unusually heavy advertising in the New York dailies and the results were apparent both on Sunday, when the picture was first presented, and on New Year's Day. The theater was opened at 10 o'clock in the morning on Monday, and played to absolute capacity all day long. Over \$2,000 had been taken before 5 o'clock in the afternoon, and long before that time special policemen were detailed to keep the crowds in order around the entrance. There was a line of patrons extending from the box office around the corner and along Forty-second Street practically all day long.



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